



LIBRARY  
Museum of Modern Art



Scanned from the collection of  
The Museum of Modern Art Library

Coordinated by the  
Media History Digital Library  
[www.mediahistoryproject.org](http://www.mediahistoryproject.org)

Funded by a donation from  
John McElwee



Digitized by the Internet Archive  
in 2014

<https://archive.org/details/filmindia193804unse>











Over 1,50,000 Readers Every Month

# filmindia

VOL. 4

No. 1

MAY 1938

OF MODERN ART

Received:



6

ANNAS

ALL HALFTONE BLOCKS AND COLOUR BLOCKS WHICH ARE MADE FROM  
BLACK & WHITE PHOTOGRAPHS, APPEARED IN THIS JOURNAL ARE MADE BY:


**COMMERCIAL ART ENGRAVERS**

BLOCK MAKERS TO LEADING CINE-FILM PRODUCERS

PHOENIX BUILDING, GRAHAM ROAD, BALLARD ESTATE, BOMBAY TEL. 26770







Faster than thought—  
This Speed picture will take y  
by surprise!

THE HIT THAT EXPLODES WITH  
**Action & Mystery**

IT'S

**SAGAR'S**  
**DYNAMITE**

Starring:



**SURENDRA**  
**BIBBO**  
**YAKUB**  
**MAYA**

Supported by:

**SANKATHA, JAMMU PATEL, PESSI PATEL,**  
**ADVANI, PANDE, KAYAMALLY AND OTHERS**

Directed by:

**C. M. LUHAR, B. Sc.,**

Watch the

**IMPERIAL CINEMA**  
**AND THE CROWD**





Rajkumari in Wadia Movietone in a new picture.

## CONTENTS



Girl on the Cover  
VERA ZORINA.



The Brother Overseas —*Editorial*  
"Cecil DeMille's Blunder"  
—*By Mr. P. S. Harrison*

Bombay Calling —*By Judas*  
Harrison's Reports

Merle Oberon

Scathing Criticism of Middlemen  
By *Mr. V. Shantaram*

Round the Town

Editor's Mail

Howlers of the Month

The Indian and British  
Film Industries  
—*By A. Bhaskar Rao*

Studio Close-Ups

Kicks & Kisses

## TEN ART PLATES



Prabha, chic and graceful in a modern romance, "Gramophone Singer" directed by Virendra Desai for Sagar Movietone.



Mary Gurjanne, a feature player of United Artists

*Mary Gurjanne*

# Now—Pond's Creams bring to Women the Active "Skin-Vitamin"

POND'S Creams do more for the skin than ever before!

They contain a certain vitamin found in many foods—the "skin-vitamin".

Doctors found that when you eat foods containing this vitamin, one of its special functions is to help keep skin tissue healthy. But when this vitamin is applied right to skin, it aids the skin more directly.

Then Pond's found a way to put "skin-vitamin" into Pond's Creams. Now everyone can have it—Pond's new "skin-vitamin" Creams. Just try these wonderful new creams for yourself.



SEND THIS COUPON FOR THE NEW CREAMS!

POND'S, P.O. Box 144, Bombay.

Please send me free of charge sample tubes of Pond's Two Creams containing "skin-vitamin." Also generous samples of Pond's new Face Powder

Name \_\_\_\_\_

Address \_\_\_\_\_

No. F. 2



## POND'S COLD CREAM

Replaces the natural oils in your *under-skin*, preventing wrinkles. Use also for pore-deep cleansing. Now contains "skin-vitamin".



## POND'S VANISHING CREAM

Removes roughness, smooths and softens the *outer-skin*. Use as a skin-softener and powder base. Now contains "skin-vitamin".



*Subscription :*

*Inland Rs. 4/-*

*Burma & Foreign Rs. 7/-*

*Single Copy As. 6/-*

# **filmindia**

Proprietors: Filmindia Publications Ltd.,

104, Apollo Street, Fort, BOMBAY.

Editor: **BABURAO PATEL**

Vol. 4

MAY 1938

No 1

## **THE BROTHER OVERSEAS**

"I have gone over the different copies of your paper carefully and I want to congratulate you on its fine quality from every angle. Its appearance is artistic, the type legible, and the make up pleasant to the eye. It is hardly necessary, of course, to comment on the excellence of the material that appears in it. As a matter of fact, I called the attention of a friend of mine to your comments on two of the big pictures that have been produced at studios in India, and he was very much interested,"

writes Mr. P. S. Harrison about "Filmindia" in his letter of the 14th April to us. Who doesn't know Mr. Pete Harrison? As the most eminent critic in America he is held in reverence by the producers and the cine goers in general. His marvellous paper "Harrison's Reports" claims the unique distinction of being free from the influence of film advertising. This exceptional attribute of the paper commands great respect from all journalists, and therefore, the comments and criticisms of Mr. Harrison carry great weight and influence all over America.

We are immensely thankful to Mr. Harrison for granting us his kind permission to reproduce in "filmindia" from month to month important excerpts from his reports, and we are sure that our readers will join with us in congratulating Mr. Harrison on the excellence of his criticism and the overwhelming authority behind it.

On the swing, the Colour Queen is thinking.  
Padmadevi in "Actress" an Imperial picture.



## SLOW DEATH FOR CINEMA OPERATORS

The lot of the thousands of Cinema operators working in India, throughout its thousand and odd theatres, is not very enviable.

Our army of Cinema operators is steadily breaking down owing to the inhuman and excessive hours of work through which it has been going since the Cinema industry became a major industry in India.

The usual hours of attendance for a city operator are from 4 p.m. to 2 a.m.—a continuous span of 10 hours. On Saturdays, Sundays and Holidays, when our theatres give a matinee show at 2-15 the operators have to attend from 1-30 p.m. to 2 a.m.—clean 12½ hours at a stretch.

In addition to this, some cinemas have Sunday morning shows, which add another 3 hours, making the operator's job a 15½ hour labour in a 24 hour day. On other days, but a Sunday, there are private shows in the morning, arranged for producers, censors, trade or press.

Almost every second day, the operators are called for these morning shows which last nearly 3 hours every time.

Calculating all trials, matinees, special shows and the regular shows the city operators put in over 100 hours' work in a week—an average of over 14 hours a day.

The average projection cabin in a city cinema has two employees—the operator and his assistant. The operator is the man in charge and his assistant is there to wind and rewind films and do other odd jobs under the chief. This assistant is usually an unpaid apprentice or if paid, he is very poorly paid. In some cinemas there are as many as four unpaid assistants who are all there to learn the work and all these men have to keep the full hours along with the head operator.

The same story of long hours is repeated at smaller towns with only a slight variation in the time of the shows.

To ask human beings to work for fourteen hours continuously and most of the time standing is little short of a mediaeval torture.

The payment that an operator gets for his job is not very tempting and there is no reason why he should not be subject to the protective regulations which are enforced in case of other city workers.

The average projection cabin in our cinemas is not an ideal place for long hours of work. It is a small bit of space enclosed from all sides, and there is hardly any ventilation or fresh air allowed into the cabin.

Most of the cinemas in the city are old constructions which have outlived their usefulness in modern times. Even without a visit one can well imagine what the projection cabins of these cinemas must be, when the auditoriums are ill-ventilated and stuffy places.

Cinema owners in the city are making huge profits every month, and the very fact that they have to ply their trade till 1-30 in the morning shows that there are people enough to fill up the last shows.

The Police authorities seem to have allowed the Indian Cinemas to observe their regulations in breach in the matter of the last shows which conclude at 1-30 a.m. The Cinemas are situated in the midst of crowded localities inhabited by office workers and to allow the cinemas to run the shows after midnight, amounts to denying to these city workers the rest and sleep which they so badly need.

And the theatre operators are the last people to leave the theatres. They have to kill a little more time than the audiences to clean up the equipment and the cabin and close for the day.

The authorities must do something about all this. The hours of the operators must be regulated and so must the hours of the show.

When the Police authorities issue a license to a theatre, they should first decide upon enforcing all the conditions of the license or the harmless conditions may as well be removed from the license.



**Mr. Pete Harrison, Editor, "Harrison's Reports" New York.**

*Feared and admired, this eminent critic provides a beacon light of guidance to thousands of exhibitors all over the world by his impartial and trenchant opinions on pictures and of men behind the American film industry..*



# "Cecil DeMille's Blunder"

## Paramount's "Buccaneer" Offensive!

By Mr. P. S. HARRISON, Editor, "Harrison's Reports", New York.

In the issue of January 15, there was discussed in these pages by Cecil B. DeMille's New Orleans' statement, by which he suggested that the exhibitors should pay more money to the producers, because to-day pictures cost more.

In that discussion, I stated that the producer could get more money from the exhibitors without exacting from them a higher percentage of the intake, simply by making better pictures.

After looking at DeMille's "Buccaneer", I can conscientiously say that a more sensible piece of advice could not have been given to the producers in general and to Mr. DeMille in particular, for the "Buccaneer" is not the sort of picture that would entitle Mr. DeMille to demand a greater share of the exhibitor's intake.

There are no individual blunders in any of the situations or in any characterizations; it is the whole story that is a blunder. How could Mr. DeMille hope to interest the picture-goers in the doings of a leader of a band of cutthroats, a person who sent to death any one who contested his authority?

The making of "Buccaneer" is a blunder also from another viewpoint; it offends the sensibilities of the British people, for it shows a band of hooligans de-

feating the British Army. Does Mr. De Mille think the picture-going public in Great Britain and the British Dominions will accept this picture without resentment?

I have heard it said that Mr. DeMille's pictures go well abroad; and since eighty per cent of the "abroad" market consists of Great Britain and the British Dominions, it is natural for any one to assume that Mr. DeMille exercises great caution in the choice of his story material. But such does not seem to be the case in this instance. For him, then, to have spent nearly two million dollars on a picture that could not help offending the greatest part of his foreign market, which brings approximately fifty per cent of his pictures' total intake, is an injustice, not only to the exhibitors, at home as well as abroad, but to the Paramount organization itself, which is entitled to receive some profit from its hard work in selling his pictures.

In order for Paramount to obtain enough returns to be enabled to recoup the cost of production and pay the cost of distribution, even if it were to discount any profits, Neil Agnew must devote the energies of his entire organization to exploiting this picture almost exclusively, taking money away from the appropriation of other pictures, which could perhaps have

brought better results in proportion; and the exhibitors must try to make the public believe that it is a great picture, with the result that the picture-goers, if many of them should find its entertainment values highly exaggerated, will lose faith in the exhibitor, to the detriment of the entire industry.

But this is not altogether the fault of Mr. DeMille; the blame must be placed chiefly on the shoulders of the bankers, who, without knowing the first principles of picture production, have undertaken to take over film companies. They know nothing about story material; consequently they are in no position to pass upon the suitability of stories presented to them by a director for approval. They approve budgets amounting to millions of dollars, without knowing the first principles of business. Any wonder then that they are compelled to dig into their pockets for more funds to enable the studios to finish their schedules?

Harrison's Reports suggests to Mr. Agnew not to exert his organization's greatest efforts on Paramount trade mark to use it this picture; he should retain the faith the public still has in the Paramount trade mark to use it for future pictures that may be entitled to such efforts.

**SHOBHANA DEVI**

This talented artiste pro-claims a bold come-back in "Pati Patni" a production of General Films.



Prithviraj has a good role in "Abhagin" a New Theatre release coming to the screen next month.



# A. HYLAND L<sup>TD</sup>

HUGHES ROAD, - BOMBAY

SOLE DISTRIBUTORS FOR

**ARMSTRONG SIDDELEY**  
**FIAT** *and*  
**SINGER** **CARS**

LUBER-FINER (Oil Refiner for Cars and Trucks).

"CAR PUP" Reversible Trailers

PYE RADIOS

SPECIALISTS IN

Automobile Repairs—all Makes

All types of mechanical Engineering work

Spray Painting

Chrome, Nickel and Silver Plating

Fortnightly or Monthly Car maintenance  
service

---

**ALL WORK CARRIED OUT**  
**Under Expert European Supervision**

---

Our Representative will wait on you if you make an appointment.....RING **42004** OR **42005**



# ◆ BOMBAY CALLING ◆

*This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.*

## STANDARD LENGTH FOR PICTURES!

Any industry to stabilize itself on a permanent scale must standardize its problems. Years back this problem of 'standardization' faced the motor manufacturing industry of the world. In those times different makers manufactured different cars with various sizes of the numerous gadgets which we find in motor cars. The market became shy in purchasing and only leading manufacturers with world wide organizations monopolised the trade. Motor parts had to be standardized if the industry in general was to improve. Motor manufacturers got together and planned the future standardization of spare parts and different accessories. The result was an all-round improvement in the trade.

A similar planning is absolutely necessary in our film industry if at all we are to make any progress in stabilizing our industry.

At present, to take some instances, our producers give us films with varying footage. From 9,000 feet to 16,000 feet is the range of our supply. One producer once gave even 17,000 feet in a single picture.

These various lengths require different periods of projection with the result that no two shows of different theatres begin at the same time.

The average length of a good American picture is about 7,500 feet and that length is good enough for the foreign producer to tell a story effectively, while our producers cannot do the job well with double the footage.

An average programme of 12,000 feet maximum should be the standard length of our pictures for the next two years till we have our newsreels and short features.

Producers who cannot tell the story within 12,000 feet cannot do so even with 15,000 feet in hand.

The average Indian picture is boring and its length taxes the nerves severely. Entertainment to be so, should not be boring and it will pay our producers much better to cut down their pictures to 12,000 feet.

## UNIFORMITY IN ENTERTAINMENT

Another problem for standardization is the question of regulating the shows in our cinemas. Every show in an Indian Cinema begins at a wrong time. Shows begin at 2, 2-15, 2-30, 2-45, 3, 5, 5-15, 5-30, 8, 8-15, 10-15, 10-30, 10-45, 11. With such various and erratic timings, people are never sure when a certain show in a certain cinema will begin. The people are always kept guessing and they can never rely upon the theatre owners as in the case of English picture houses.

English picture houses have a definite plan of business. With matinees at 4 p.m. they have the second show at 6-30 p.m. and the third and final one at 10 p.m. The final show gets over at 12 midnight—just in time for every one to get some sort of a conveyance to go home.

There is some sense in this plan but the methods of the Indian cinemas are foolish. It is high time that the Indian theatres should follow the plan of the English theatres and standardize entertainment in the town.

Indian cinemas should plan their shows as follows: Matinee at 3-30, 2nd show at 6-30 and the third and last show at 9-30. Three shows in a day are more than enough to cater for the crowds of a single day.

At present the Indian cinemas have 23 shows in a week. Under the revised plan they will have 21 shows in a week, including a matinee every day.

Our theatre proprietors are not known for their intelligence or wisdom in business and they are not expected to adopt any sensible plan of business, but the police authorities can enforce this plan and once for all standardize all the shows in the town. If the shows are standardized as suggested above the traffic problem before and after the shows will be considerably less acute.

### STORY THE PIVOT OF SUCCESS!

During the last twelve months only 6 Indian pictures proved successful. All the rest failed and some miserably so. The most outstanding success was "Tukaram" produced by Prabhat. "Jagirdar" by Sagar, "Jeevan Prabhat" by Bombay Talkies, "Lutaru Lala" by Wadia, and a couple of others were other successful pictures.

And on these six pictures, exhibitors all over India, had to recover their losses suffered in the other productions that failed.

Some of the pictures which failed presented several high paid 'stars' like, Sulochana, Madhuri, Sabita Devi, Ratnaprabha, Chandramohan, Motilal, etc., and yet they drew poorly at the box-offices.

All these failures spell one big question: What is the first essential of a successful picture? The reply is definite and admits no doubt, viz., a good story.

Our producers have not been able to give good stories which produced into pictures would keep

audiences spell bound. Those producers who succeeded in doing reaped a rich harvest, others just lost big money.

Judging the exact merits of a story is a very difficult job. Several of our producers as we find them today are not at all qualified for this job. They are so foolish and blind that they simply cannot find faults with their stories.

Most of the subjects for our pictures are copied from American films or from authors like E. Phillip Oppenheim and Edgar Wallace. Only once in a way we get some original stories written by an Indian author and such stories which are full of Indian sentiment are more often successful than the stories from Western authors.

A producer can rarely judge a story correctly, but a film critic can always do so. It is therefore necessary that producers should call for more and better stories and get them perused and criticised by prominent critics.

That is the only way of producing a successful story and as long as our producers do not realize this all-important aspect of film production, our pictures will keep on failing.

### A SAMPLE OF AMERICAN COURTESY!

Some Distributors of foreign pictures have as yet to learn a lot of modern business methods. And before learning new things, they must unlearn a lot and learn just ordinary courtesy. Some of these boobies do not yet know how to conduct press shows of their pictures. Indian producers can give them pointers in this department, as the press shows given by the local producers are heavily sprinkled with courtesy and there is that human element in



Amina in "Pati-Patni", a picture by General Films.

### MARCH BRAIN TWISTER

#### The Solution

"The Ranee was 17 at her engagement  
and 24 at marriage."

Prize of Rs. 10/- is given to:

Mr. S. R. CHANDRAKAVI,

28 Mohan Mansion,

Telang Road, MATUNGA.



them which demands full co-operation from the press.

These remarks are necessary, because the other day I was invited to a press show by a local office of foreign films. Half-a-dozen leading papers were represented, but there was no one to receive the pressmen on behalf of the people who issued the invitations. The press people were left to the tender mercies of a couple of door-keepers and of the operator. The show was due to start at 12 noon. It actually began at 12-40 p.m. The fans in the auditorium were switched off and there was no one to whom an appeal could be made to switch them on. Even the theatre was not represented by any-one intelligent. To add injury to insult, the wrong picture—and not the one for which invitations were sent—was shown.

And that is the scant respect some American distributors pay to our press people. Either our press people have pawned their self-respect or the people who give these shows are just damn fools who do not know what is ordinary trade courtesy.

It is a pity that Americans have to learn courtesy. And I am not surprised that foreign pictures are losing ground in India rather fast. They deserve what they get.

### MAY BRAIN TWISTER

Prize of Rs. 10/-

To the 1st correct solution

Picked up at random from our mail.

Mr. Root advertised for a lady typist. After taking tests he appointed Miss Scott.

"What was your plan of testing?" I asked Root.

"Very simple" said Root. In each subject I gave one mark to the bottom girl, 2 marks to the girl next above her, 3 marks to the next girl, and so on. Miss Scott, whom I appointed, got the best aggregate mark."

"How many girls did you examine?" I asked.

"A dozen were called, but I don't think they all turned up though."

"You don't remember the exact number?"

"Well, it can be worked out, because no girl got the same mark in two subjects. Subject to that, Miss Scott got as many marks as was possible. Miss Coral, who was bottom, got as few marks as was possible. And Miss Scott was 28 marks ahead of Miss Coral."

How many girls took the examination?

Only one prize will be given.

Address replies to:

The Editor, "filmindia",  
104 Apollo Street, Fort,  
BOMBAY.



H. E. Sir George Lumley, the Governor of Bombay and Lady Lumley visited the studio of the Bombay Talkies recently. Photograph shows (from left to right) 1. Mr. Himansu Rai, 2. Sir Richard Temple, 3. Devika Rani, 4. Rai Saheb Chunila, 5. His Excellency the Governor, 6. Lady Lumley, 7. Franz Osten



## *Agency Announcement!*

International Talkie Equipment Co., Bombay, have great pleasure in announcing their appointment as Sole Agents for the World Famous ASKANIA CINE CAMERAS for standard 35 mm. films and accessories for India, Burma and Ceylon. Immediately following the appointment, they have already sold one Camera to Messrs. Prabhat Film Co., and many others are also expected to buy them in the near future.

For details write to:



# INTERNATIONAL TALKIE EQUIPMENT Co.,

187, HORNBY ROAD, FORT, BOMBAY.



# HARRISON'S REPORTS

## NEW YORK

*(These are important excerpts from "Harrison's Reports" New York, the only paper of its kind which is famous for impartial criticism due to its being free from the influence of film advertising. It is ably edited by Mr. P. S. Harrison, the best known critic of America on men and things in the American film industry. Some of the pictures reviewed here are still to be released on our side, but the reviews coming as they do from the world known critic, their advance publication will be useful to the exhibitors all over India in booking the said pictures. — THE EDITOR.)*

### **"Gold is where you find it" with George Brent, Olivia deHavilland & Claude Rains.**

*(First National; New York Release; February 19; time, 94 min.)*

A very good technicolor box-office attraction, despite a slow start. The first half is concentrated mostly on impressing the spectator with the gorgeous out-door photography, which becomes somewhat monotonous because of repetitious shots of certain scenes. Once the action starts, however, one is less conscious of the striving for effects and becomes absorbed in the plot. The real thrills are in the closing scenes, where the hero, in order to protect the farmers, dynamites the miners' plant, causing a flood. The technicolor photography heightens the excitement in these scenes. There are some situations that stir the emotions. The situation in which the young son of the leading farmer is killed by the miners is one of them. The romance is simple but pleasing. The action takes place in the year 1870.

Suitability: Class A.

### **"A Slight Case of Murder" with Edward G. Robinson.**

*(First National; New York Release; March 5; time, 84 min.)*

This burlesqued gangster melodrama is one of the finest comedies produced in a long time. For one thing, the story is different; for another, the action is both exciting and comical, holding one's attention throughout. The situations in which the bodies of four dead gangsters are made the butt of jokes are a little gruesome, but people will not be able to refrain from laughing at the reaction of Robinson and his henchmen when they find the bodies, and at what they do with them. The production is not particularly lavish; but that does not matter, for there are other things that make up for it—novelty of plot, comical dialogue, and fast action. Many laughs are provoked by a young orphan, who matches his toughness with Robinson's henchmen. A romance is worked into the plot; but that too, is treated in a comical vein.

Not particularly suitable for children (Class B).

### **"The Adventures of Marco Polo" with Gary Cooper, Basil Rathbone & Sigrid Gurie.**

*(United Artists; New York Release; March 4; time, 104 min.)*

Expert performances and a lavish production are the highlights of this adventure comedy. But its entertainment value lies in the comedy more than in

the adventure, for, with the exception of the thrilling closing scenes, the story lacks fast action. Because of this, its appeal should be directed more to sophisticated audiences. There is no doubt, however, that it will draw well at the box-office, first because of Gary Cooper's popularity, and, secondly, because of the fame of the character he portrays. The picture is "big" from a production standpoint—that is in sets and mob scenes. The romance is handled in good taste, and with an eye to comedy.

Suitability: Class A.

### **"Jezebel" with Bette Davis, Henry Fonda & George Brent.**

*(Warner Bro; New York Release; March 26; time, 103 min.)*

Powerful dramatic entertainment. It is unusual in its way, for it makes no concessions to the box-office either in characterizations or development of plot; and it is from its honesty that it derives its power. For instance, the heroine is not painted as a lily; she is shown to be a hot tempered emotionally uncontrolled, a person who resorts to contemptible tricks to get what she wants. Nevertheless, one understands her and even sympathizes with her. In the end, one's heart goes out to her, because of the great sacrifice she makes. It is not what one would call cheerful entertainment, and may not appeal to the rank and file, but it should please those who like good acting.

No part of the action is immoral, but it is too depressing for children, and for many adults. Suitability Class A.

### **"The Girl of the Golden West" with Jeanette MacDonald and Nelson Eddy.**

*(MGM; New York Release; March 18; time, 120 min.)*

Very good! When First National produced it in 1930 without music, it was just fair entertainment. Although the story has not improved with age, this version is much more entertaining, because of the excellent production values, and of the singing by Jeanette MacDonald and Nelson Eddy. Miss MacDonald is particularly appealing both in voice and appearance, and is largely responsible for the entertainment the picture offers. She acts the part of the western mountain girl with such warmth and understanding, that she makes the character believable. Typical of westerns, it has plentiful shooting and horseback riding. Towards the end one is held in

suspense, this being caused by the fact that Eddy, a notorious bandit, was in danger of being caught by the Sheriff. The outdoor scenes, photographed in Sepia tint, are beautiful. The one large number is a colorful fiesta scene, with large groups of dancers and singers.

Suitable for all. Class A.

**"Goodbye Broadway" with Alice Brady and Charles Winninger.**

(Universal; New York Release: March 25; time, 69 min.)

Moderately entertaining program fare. Alice Brady and Charles Winninger give good performances, trying hard to put some life into the picture, but there is not much that they can do with the trite material. The action, which is concentrated mostly in a small-town hotel lobby, lacks speed; it is only towards the end that a flurry of excitement is created. And even this is brought about by an obvious and ordinary situation. The romantic interest is mild.

Morally suitable. Class A.

**"There's Always A Woman" with Joan Blondell and Melvyn Douglas.**

(Columbia; New York Release: April 20; time, 80 min.)

A highly entertaining comedy-murder mystery melodrama, with the comedy outstanding. It is somewhat reminiscent of the "Thin Man" series, for here, too, husband and wife both take an interest in the solving of the case, at the same time continuing their personal bickering. There are many comical angles, brought about by the scatter-brained actions of Joan Blondell (the wife). Hearty laughter should be provoked in the situation where Miss Blondell, snooping around the victim's home, sees what she thinks is a wall safe; hoping to get important information, she turns the knob, trying to open it, when suddenly there is a blare of music, for what she thought was a safe was just a radio. Another comical situation is that in which Miss Blondell, who was withholding information from the District Attorney's office, is put under a third-degree examination. In the end she comes out perfectly calm; she had divulged nothing, and her questioners were exhausted. The murder angle is interesting; and since the murderer's identity is not divulged until the end one's attention is held throughout.

Not suitable for children. Good for adults. Class B.

**"The Rat" with Ruth Chatterton, Anton Walbrook & Rene Ray.**

(RKO; New York Release: January 21; time, 69 min.)

This British-made melodrama is mediocre in entertainment as far as intelligent audiences are concerned; but it may find favour with those who go in for lurid melodramas. Both the story and background which hark back to the old days of Paris underworld dramas, are sordid. And with the exception of the

heroine (Rene Ray) there is not a character for whom one feels sympathy. A few situations are distasteful. One such situation is where the heroine, an innocent young girl is approached by a lecherous millionaire, who attempts to make her surrender to him. Even the big dramatic moment at the end where Ruth Chatterton, a wealthy woman of the world, who had become infatuated with the hero, sacrifices her reputation to save him from the guillotine, fails to make much impression, by reason of the unpleasant nature of her testimony. Nor is the romance developed in an appealing way.

Suitable for children or adolescents. Class B.

**"Goldwyn Follies" with Adolphe Menjou, Andrea Leeds and Kenny Baker.**

(United Artists; New York Release: February 4; time, 121 min.)

An excellent box-office attraction, considering the magnificent technicolor work, the drawing power of the individual players, and the advance publicity the picture has been given. And the Hollywood background may still attract the masses. But it seems a pity that so much care should have been given to everything but the story, which in itself is trite. As a matter of fact there is no story to speak of; it is more or less a grand and glorified vaudeville show, with individual acts that vary between very good and fair. The Ritz Brothers are, as usual, comical and provoke hearty laughter by their antics, despite the material given them. Edgar Bergen and Charlie McCarthy, in their few appearances, are good and should delight all their fans, who have become familiar with them through their broadcasts. The outstanding feature is the dancing by Zorina and by the members of the American Ballet. There is one scene in which they appear against a background of blue and white, which, for sheer beauty, has not been surpassed—it is breathtaking. There are scenes of beauty throughout, as a result of the color photography. The music is good, varying from the operatic (sung by Helen Jepson) to the popular variety.

Class A.

**"Radio City Revels" with Jack Oakie, Bob Burns, Milton Berle, Victor Moore & Ann Miller.**

(RKO; New York Release: February 11; time, 90 min.)

Fairly good mass entertainment. The lavish production and the list of popular plays are its main attractions, for the material is pretty weak. The action is slow in spots, and the comedy, except, for one situation, is not of the uproarious type. The most comical situation is that in which Jack Oakie and Milton Berle use various methods to put Bob Burns, who was suffering from insomnia, to sleep; in the end they fall asleep from exhaustion. There is plentiful music, good singing by Kenny Baker and Jane Froman and dancing by Ann Miller; the tunes are pleasant if not exceptional. And Miller and Kenny Baker are an acceptable romantic team.

Suitability: Class A.



**"The Big Broadcast of 1938" with W. C. Fields,  
Martha Raye & Dorothy Lamour.**

(Paramount; New York Release: March 4; time, 90 min.)

Good in box-office possibilities, but only fair in entertainment value. Despite a lavish production, popular players and good tunes, it is slow-moving and dull in spots. The story is so thin that it falls to pieces. The picture is a hodge-podge of comedy and melody, the individual situations ranging from good to fair. W. C. Fields provokes laughter as usual. The funniest scene is where he plays golf, driving around the course in a peculiar looking motor cycle. Comical also is the situation where he plays pool with a silly Englishman. But with the exceptions of these two scenes he is at a disadvantage, because of poor material. Martha Raye runs through the picture rather aimlessly and is given only one chance to sing and dance. The outstanding feature for class audiences is the singing of one aria by Kirsten Flagstad, the world famous operatic star, and the two songs sung by Tito Guizar. For the rest, Bob Hope, from the stage makes a fairly good impression; Dorothy Lamour, appearing in a rather negative part, sings one

song effectively, and the rest do the best they can with the material at hand.

Suitability: Class A.

**"Fools For Scandal" with Carole Lombard &  
Fernand Gravet.**

(First National; New York Release: April 16; time, 79 min.)

Disappointing! The story is thin, the comedy labored, and the action slow. The picture lacks novelty of plot and dialogue depending on trite situations for its comedy; at no time does the action provoke real hearty laughter. Thus a lavish production and the talents of two capable stars have been wasted. Miss Lombard, usually so adept at comedy parts, can do nothing with this story material; as a matter of fact she has to resort to shouting to cover up the absurdity of some of the situations. The romance is developed in a routine way.

It is doubtful if the children will understand the sex insinuations; therefore, morally suitable for all. Suitability: Class A.

*Being produced at* **WADIA Studios**

**SUNDER MOVIE-TONE'S**

MILE-A-MINUTE THRILLER

**TOOFAN-EXPRESS**

*Directed by* **CHUNILAL PAREKH**

*Featuring:*

**JAL MERCHANT** and **RAJ KUMARI**

In the most mysterious Drama of Romance  
and adventure of 1938

WE BET YOU CAN'T SOLVE THE MYSTERY, TILL JOLLY **JAL** SOLVES IT FOR YOU



*The Great Zerkow*  
The World's Greatest Showman's  
Ambitious Musical Triumph of  
All Time...in Glorious **TECHNICOLOR**

**4 Glorious Song  
Hits**

"LOVE WALKED IN"



"I WAS DOING ALL RIGHT"



"I LOVE TO RHYME"



"LOVE IS HERE TO STAY"

EXTRA





CROWDED WITH BEAUTIES,  
THRILLS ROMANCE, LAUGHTER  
AND SONGS THAT WILL SET  
YOURSELF IN YOUR HEART AND  
REMAIN THERE FOREVER..  
A WONDER-WORLD YOU'VE  
NEVER SEEN BEFORE!



*With the Greatest  
Array of Stars  
from Screen, Radio,  
Stage, Opera & Ballet*

★ ADOLPHE MENJOU

★ The RITZ BROTHERS

★ VERA ZORINA

★ KENNY BAKER

★ ANDREA LEEDS

★ HELEN JEPSON

★ PHIL BAKER

★ ELLA LOGAN

★ BOBBY CLARK

★ JEROME COWAN

★ The AMERICAN BALLET

★ The GORGEOUS GOLDWYN  
GIRLS

and introducing

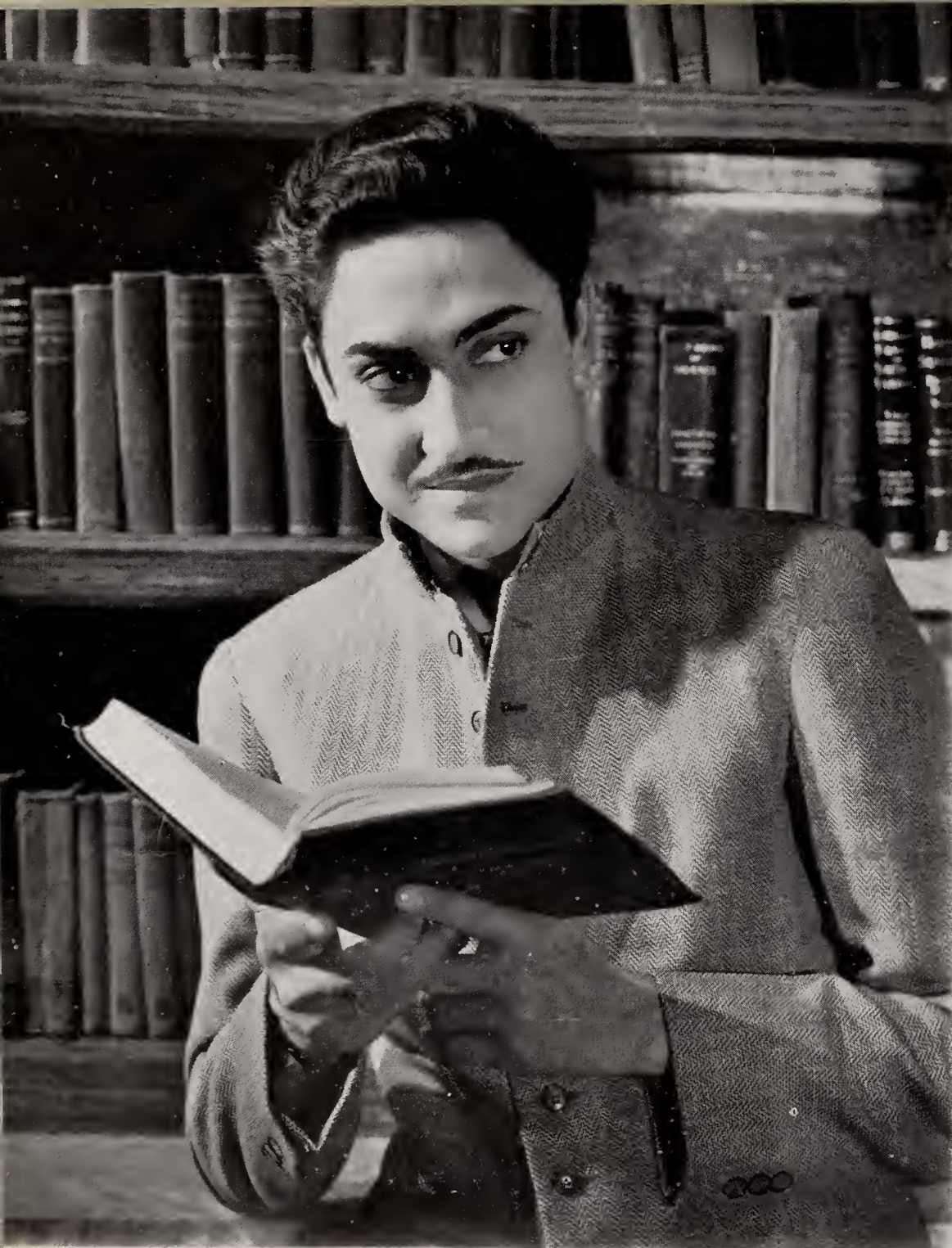
the comedy sensation of the  
world

★ EDGAR BERGEN and

★ "CHARLIE MCCARTHY"







**ASHOK KUMAR**

The popular hero of Bombay Talkies has once again given a good performance in "Nirmala" the latest social hit.



Comfortable and waiting, Prabha with her wistful look gives a good performance in "Gramophone Singer" a Sagar picture.





# MERLE OBERON

## Glamour Girl of the Screen !

Merle Oberon, Estelle Merle O'Brien Thompson, was born on Feb. 19, 1911 in Hobart, on the Island of Tasmania, where her parents were visiting the father's maiden aunt. Her father, who died of pneumonia three months before the birth of his daughter, was an English army officer, her mother English on the paternal side and French-Dutch on the other.

Until Merle was seven years old, the mother continued to reside with her sister-in-law, in whose home the girl was born. She then accepted an invitation to stay with Lady Monteith, the child's god-mother, in Bombay, India. The visit prolonged itself into a stay of two years, then Mrs. Thompson went to join a sister and brother in Calcutta.

Estelle Merle O'Brien Thompson had started school in Bombay. In Calcutta where she lived for the next ten years, she was further educated along the austere lines which her army officer-uncle deemed fitting for one of his family. She finished at La Matinere College where she studied French, Hindusthani, and Latin.

She was not quite 17 when her uncle got army leave for a trip to England and took her along. They toured France, Italy and Switzerland in the course of the tour. When it came time for the uncle to return, the girl did not want to go back to India. Many of the people she met, struck with her beauty, had told her she should be an actress.

According to Miss Oberon, ever since early childhood she had wanted to be an actress on the screen. And Hollywood was her goal.

After much persuasion the uncle gave his niece her return ticket to Calcutta together with what in America would be about \$100. When the money was expended she was to take the first boat home.

The 17-year-old girl had no idea of the value of money, and it went quickly. She was determined to be an actress. Her first money therefore went for clothes. Then she "cashed in" her steamer ticket for about \$80, and set about finding a job. In all her money carried her for about a month. She knew nothing about theatrical agencies and was completely at sea about starting her career.

One day she heard that the H.M.V. film company was holding an audition for players at the Café de Paris in London. It was quite a swanky place. Arrived there, she found at least fifty other girls answering the same call. She was not picked. While she was waiting to hear her fate a man, with an air of authority, approached her and asked if she would like to dance at the café. Very haughtily, she says, she declined.

"I do hope" said the man, "that you will do me the honor of coming to tea next Thursday. I would



.. Merle Oberon

like to have you meet some of the girls. Perhaps then you'd change your mind."

By the next Thursday Miss Oberon was not only penniless but hungry. She was at the Café de Paris for tea. Among the girls working there was Mimi Jordan, now prominent on the screen.

Everyone was so friendly, the future was so uncertain—Miss Oberon accepted a position as hostess. She kept the job three months. Then her mother, frantic at hearing that the child was in London alone, arrived.

With her mother's income the girl was relieved of the necessity of finding for herself. In the course of her work at the café, she had met people who enabled her to get work in a film studio. Her first pay cheque was for extra work in "Alf's Button", for British-Gaumont. She was given a line to speak, and got \$10 a day

for three weeks. When the picture was released she did not hear herself speak and caught only one glimpse of her figure on the screen. But that confirmed her screen aspirations.

For two years she worked obscurely in films, usually playing bits. One day, while working for Paramount at the British and Dominion studios, she happened to be having lunch at a table close to where Alexander Korda was sitting with his wife. Korda was working on an adjoining stage at the same studio.

Korda's wife pointed out to Miss Oberon and said:

"That is the most striking face I have ever seen."

That afternoon Korda came on to the set where she was working, took her aside and inform-

ed her that he was about to start his own producing Company and wanted to give her a screen test. She thought he was just joking, but two months later she received a call to report at the Wembley Studios. She found she had been preceded by about 200 of the most beautiful girls she had ever seen. But out of the lot Korda picked Miss Oberon, Joan Gardner, Diana Napier and Wendy Barrie. All four have since made names for themselves on the English screen.

Korda told Miss Oberon he had already selected the cast for his production, but would use her in the one to follow. Shortly thereafter, however, the girl who was to play the lead was injured in an automobile accident. So Miss Oberon was given the part, which was opposite Roland Young in "Wedding Rehearsal".

Miss Oberon is 5 feet 2 inches tall and weighs 112 pounds, and is more than just beautiful. She has that air which only the French word "chic" can characterize. Her manner of wearing clothes is French, doubtlessly a heritage from her mother, but with her chestnut hair, hazel-green eyes and tilted nose looks bit Irish.

She is of a nervous temperament and very superstitious, having a fondness for picking up pins and looking at piebald horses, which she is sure are signs of good luck.

Merle Oberon's next picture will be "The Divorce of Lady X" a London Films Technicolor production shortly to be released through United Artists, in Bombay.



A scene from "Dharati Mata" a New Theatres picture.



# We Have Great Pleasure—

—Indeed great pleasure in announcing  
that we are appointed Sole Agents  
for the well known make of



Film Printers and accessories for India  
Burma and Ceylon.

Ms. PRABHAT FILM Co., Poona,  
Have already purchased one from us.  
Needless to mention others will soon  
follow.



REMEMBER THIS IS YOUR GUARANTEE

ARRI B11 A. T. A. FILM PRINTER  
Picture & Sound Printing Machine  
Combined with Automatic light change  
for pictures and also full automatic  
light-change for sound.

For Illustrated Catalogue and Further Particulars Please Write to:

**THE INTERNATIONAL TALKIE EQUIPMENT Co.,**

187, HORNBY ROAD.

BOMBAY





Gohar, our glorious queen of emotions will now give fans a new ache in "Achhoot" a social melodrama directed by Mr. Chandulal Shah.

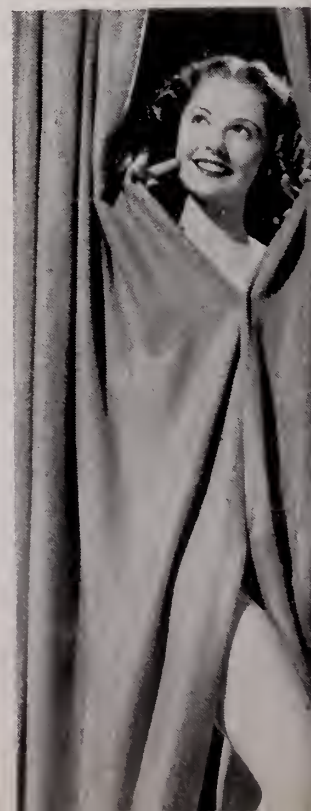


#### PADMADEVI

This beautiful star is a versatile artiste. Her dance in "Two Women", an Imperial Picture, will set critics thinking.



Lynne Berkeley an U. A. Starlet in "Goldwyn Follies."







**Mr. V. SHANTARAM**

**Partner & Director, Prabhat Film Company**

"Imagine a thousand theatres for a population of 350 millions! That works down to one theatre for every 350,000 people. What a pathetic progress when I think that we ought to have a theatre in every town with a population of 10,000 people.

"So far we have hardly touched the fringe of our huge population. In my opinion, our most successful picture may not have drawn more than five million people to the theatre. And if that is all we can cater for, where is the rest of India?

#### **Need of the Moment!**

"During the next three years we must at least have 3000 more theatres, if our film industry is to assume any national importance in culture, education and entertainment.

"The crying need of the hour is a projector with a price and quality within reach of all. A good serviceable projector ought not to cost more than Rs. 3000.- and I am informed that even in the present range of makes available in

## Director Shantaram's Scathing Criticism Of Middlemen

### *Condemns Profiteering & Wants 3,000 More Theatres.*

"I have no patience or respect for those importers of machinery who have been profiteering at the cost of the Indian Film Industry," said Mr. V. Shantaram, the famous director and partner of the Prabhat Film Co., when our Editor Mr. Baburao Patel interviewed him recently.

"They have been bleeding the 'infant' by inflating the prices of all kinds of machinery and making huge profits for themselves since the advent of the talkies.

"Projectors which were hardly worth five thousand have been sold for fourteen and fifteen thousand rupees.

"This greedy inflation has put back the clock of progress so much that after 25 years of its existence, the Indian film industry can hardly claim a thousand theatres in India.

our market, there are good projectors actually not costing more than this amount, but due to inflation of prices for personal gains these projectors are not brought within the reach of small enterprise. What a pity that the personal gains of a few should baulk the progress of an entire industry.

"All this procedure is wrong and it is just bad business. If our machinery importers thought for a while, they would well imagine the huge business in spares, accessories and replacements in maintaining theatre projectors if we have four to five thousand theatres in India someday.

"And this supplementary trade would always pay better dividends than the principal job of selling machines.

"It is a well known fact that motor dealers make more profits in their repair workshops than by selling cars. Importers of cinema machinery can do the same, if they allow the field to expand and secure nation wide demand.

#### **The Sesame of Progress**

"That one word 'demand' is a sesame of progress. It opens wide the gates of progress by in-

viting healthy competition and spurring enterprise.

"What we must all do to-day is to create more demand for our pictures and we can do that only by exploiting new and virgin fields. We simply must have more cinemas and quickly too if the industry is to live.

"The present tactics of machinery dealers are not praiseworthy apart from the fact that they are suicidal to the industry in general.

"There is no sense in killing the goose that lays the golden eggs. If the industry survives, as an industry of such national importance should, the machinery importers will be perhaps the first ones to clear good profits.

"Big profits got with the present quick methods leave the industry more crippled than otherwise.

"What an irony it is when manufacturers equipped with the latest plants and protected by mass production can put out on the market projectors at a reasonable price, that the middlemen should step in and make more profits than the manufacturers themself-

ves and in doing so, throttle our progress.

"It is really a good case for a state control of prices.

"To illustrate my argument, I may mention the immense popularity of the Bauer projectors. A reasonable price coupled with reliability and backed by personal service has enabled the importers of this make to sell nearly three hundred machines within a short period of two years.

"To me as a producer, that means just 300 more theatres, and thanks to the man who achieved the result.

"If the same spirit of service which prompted the Bauer agent is shown by other importers, my dream of 3000 more theatres will be accomplished within half the time given.

"Apart from the huge commercial possibilities, I think that this mission has in it a patriotic facet which ought to appeal to every man of clean business.

#### **Bad Operators Ruin Business!**

"I mustn't forget to remind the exhibitors of the injustice they do

to their patrons and to the producer by the employment of inefficient operators.

"In my several tours on business, I have come across numerous theatres with good machines but bad men behind. However good a machine may be it always requires an efficient operator to get good and correct results. What a heartburning it must be to a producer to see his carefully produced picture running 'jazzily' to the accompaniment of sound which is just bad noise.

"I must frankly admit that we have very few good operators who know their jobs well. A couple of years back, this could have been explained, but now with half-a-dozen training institutes, in Bombay, this state of affairs cannot be excused any longer.

"It is in the interests of the exhibitor to employ a well trained operator. If he does so, his business pays better dividends and his equipment gives him better value.

#### **Need for Licensing!**

"Apart from the commercial aspect of this affair, an exhibitor

owes it to his patrons to protect their safety by the employment of a trained operator.

"Theatre fires, which have been recently frequent and some of them with tragic results, are due entirely to the negligence of bad operators. I have seen an operator smoking with the film in the projector running and the proprietor of the cinema taking this as an indication of expert knowledge. This is a crime and richly deserves to be punished.

"It is high time that operators should be licensed and should be made to pass an efficiency test.

"It is amusing to think that the Government which is always so keen on examining the electric equipment and in licensing the theatres under several strict conditions should agree to hand over the safety of the people into the inefficient hands of an operator who does not realize his responsibilities.

"Don't you think that our present day popular ministries should do something about this if they want their voters to enjoy entertainment with safety?"

I think so, of course! But they must, if anything is to happen.



A tense situation in "Abhagin" a New Theatres' production. Here, you see Uma in holy terror.



# Bauer

♦  
SETS THE FASHION . . . . .

in

NATIONAL ENTERTAINMENT  
BY BLAZING A TRAIL OF SUCCESS  
FOR **300** WISE EXHIBITORS

♦  
Bauer  
**PROJECTORS**

♦  
The Only Projector that has carried the  
national message of our producers to the  
homes of our villagers

THE "INTERNATIONAL" PROJECTOR

for

THE NATIONAL ENTERTAINMENT

THE INTERNATIONAL TALKIE EQUIPMENT Co.,

187, Hornby Road.

Fort, BOMBAY.

Sub-agents:—

SARASWATI STORES.  
FAMOUS PICTURES.  
SAXENA & CO.

MADRAS  
BHUSAVAL  
DELHI & LAHORE

ANGEL TALKIE EQUIPMENT CO.  
SONPAL TALKIE FILM SERVICE  
CENTRAL TALKIES.

BEZ.WADA  
CALCUTTA  
JETPUR

# Finest Film Hits are Recorded on



## DEVIKA RANI & ASHOK KUMAR

Now await the release of a new duet records of the duetists who sang the popular song—"Mai Banki Chidiya" on record No. **N 5850**

Both the new duets are as good as, if not better than the previous hits. Here them.

How often have you left the theatre with your favourite song hits still lurking in your memory? They still haunt you. You feel like seeing the picture again. But why not relax your nerves by hearing their records? Remember the finest **FILM HITS ARE RECORDED ON H.M.V.** And mind, recorded music of all your favourite stars is on **H.M.V.**



## K. C. DEY

Have you heard the following song-hits of this blind singer of Bengal?

**N 6963** Gokulso gaye giridhari

**N 16016** Kahe dera karat sajan

Hear your favourite song hits of all these stars including the latest release at the nearest **H. M. V.** dealer.



## SURENDRA & BIBBO

Their Record No. **N5864**—Tumhine mujko prem sikhaya—issued is still in great demand—Surendra has again, but this time with Maya recorded on **H.M.V.** an equally fine duet from the film "Dynamite". Here it at our nearest dealers

# "His Master's Voice"



# ROUND THE TOWN

## "NIRMALA"

Produced by: Bombay Talkies Ltd.

Released at: Roxy Talkies, Bombay.

Date of Release: 15th April 1938.

Bombay Circuit Distributors: Ramniklal Mohanlal.

Cast: Devika Rani, Saroj Borkar, Maya Devi, Ashok Kumar, M. Nazir, Gulbadan, Pithawalla, Mumtaz Ali, Nazeer Bedi, etc.

Screen Play: (By Basudev).

That eternal flame of mother love which lends halo of sanctity to a woman is the theme of this picture. In the latter parts the picture is pathetic and touching. Several scenes before the interval are rather lengthy, but with every appearance of Devika Rani on the screen, disappointment becomes a pleasure. Picture development proclaims the writer as a bit new to his job. Drastic editing especially in the early parts will improve the picture considerably.

Language: Hindi. By J. S. Casshyap). Dialogues are quite good throughout and beautiful at a couple of places. Songs are not very intelligent though the second part of song No. 11 is rather clever.

Music: (By Saraswati Devi). Classic music, usual with this director, provides the picture with a grim background. Tunes of songs Nos. 10 and 11 are good and popular.

Photography: (By Wirsching & Pareenja). Very good and upto the usual standard of Bombay Talkies.

Recording: (By S. B. Vacha). Quite good.

Direction: (By Franz Osten). Barring some scenes of Devika Rani, the director showed lack of imagination peculiar to a fo-

### OUR NEW ADVERTISING MANAGER



### MR. CAMER SALEH

We want to meet someone in the film industry who doesn't know this live-wire publicity man. He is with us now.

reigner in a subject of this nature. The final sequences were brought on too suddenly. The opportunity of creating a pathetic suspense with Devika as the old beggar in search of her long lost child, was dissipated by the director. Several unnecessary scenes

(The reviews published under this section are useful both to the average cine-goer and the exhibitor. Several technical aspects which are of importance to the exhibitor in his bookings have been treated here in short, maintaining, at the same time, the casual interest of readers in general.)

in the early part are there in the picture due to the director. The direction at best is weak and lacks inspiration. The director has failed to give the picture a soul which a subject like this should have, to become thrilling and pathetic.

Performances: Devika Rani was easily the best but somehow she failed to impress me as a mother. Her light scenes were superbly acted. I think something more than mere acting is required to convince people in a mother's role. One must perhaps radiate the divine glow of motherhood. Devika's music was not well chosen this time.

Ashok Kumar showed considerable improvement. Especially the early college scenes fitted him well. The lad is fast improving. M. Nazir and Nazir Bedi gave good portrayals. Saroj Borkar was artificial, though she sang pretty well. Meera has a thrilling voice which could be used with great advantage.

Publicity: Quite good.

Box Office Value: A good picture for Devika fans. There is so much of her in the picture, that one practically gets a full measure. The picture will run well due to Devika Rani.

# "MEETHA ZAHAR"

*Produced by:* Minerva Movietone  
*Released at:* Minerva Talkies, Bombay.

*Date of Release:* 5th March 1938.

*Bombay Circuit Distributors:* Evergreen Pictures, Bombay.

*Cast:* Sohrab Modi, Gajanan Jagirdar, Naseem, Shanta Dutt, Sheela.

*Screen Play:* (By G. Jagirdar). As a story the picture is interesting and well woven. The name "Meetha Zahar" however, is misleading. The intention in the title of the picture is not pursued in the screen play. The scenario is sketchy at places and could have improved with a little more care.

*Language:* (Light Urdu). (By Munshi Abdul Baqi). Quite good. The songs which are composed by Irshad Ahmed are common.

*Music:* (By B. S. Hoogan). Tunes of songs Nos. 6 and 9 are popular. The rest of the music is quite good.

*Photography:* (By Y. S. Sarpotdar). Not consistent throughout. Old fashioned shots were in prominence. The laboratory work being bad the photography seemed to have suffered a lot.

*Recording:* (By M. Eduljee). Ordinary and not enterprising and defective at places. The songs, barring two, are however well recorded.

*Direction:* (By Sohrab Modi). Mr. Modi has not improved even a wee bit inspite of all the experience he has got so far. The direction of this picture is not at

all enterprising and lacks imagination. We think that Mr. Modi will be a better organiser than a director. Direction requires new flights of imagination. Mr. Modi is still travelling in the old rut.

*Performances:* Gajanan Jagirdar gave the best performances. His work was polished while his diction was superb. Practically he carried the picture on his shoulders. Sohrab Modi was stagy and unconvincing. His mannerism has become boring and tiresome. His jerky movements made the scenes look unnatural. Naseem was an utter failure in expressions and songs. Her attempt to depict pathos was more pathetic than her acting. Naseem is a rank failure as a screen artiste. Her beautiful face seems to be made of wax and is incapable of betraying any emotion or feeling. Shanta Dutt sings well but her acting is affected and artificial. Sheela is really good, both in music and performance. The others were not worth noting.

*Publicity:* Erratic and illogical. The name "Meetha Zahar" turned out to be a liability instead of being an asset.

*Box Office Value:* Quite a good picture for a bi-weekly change.

# "SEVA SADAN"

*Produced by:* The Madras United Artists Corporation & The Chandraprabha Cinetone, Madras.

*Released at:* The Paragon Talkies, Madras.

*Date of Release:* 2nd May 1938.

*Cast:* Miss M. S. Subbulakshmi, Mr. F. G. Natesa Iyer, Mrs. Ja-

yalakshmi, Varadachar, Rampyari and others.

*Screen Play:* This is an adaptation of Pandit Premchand's novel of the same name with slight changes to suit local colour. The picture is too long providing a programme of 3½ hours. This makes the picture boring at several places.

*Language:* (Tamil). Good and snappy. The comic dialogues are commendable.

*Music:* Good and attractive enough for every music lover.

*Photography:* (By Sailen Bose). Not very enterprising and slightly good at some places.

*Recording:* (By Jyotish Sinha). Quite good.

*Direction:* (By K. Subramaniam) Barring the extraordinary length of the picture, the sequences are decently directed. The picture needed drastic editing, which could have improved the entertainment value of the same.

*Performances:* Miss M. S. Subbulakshmi has given beautiful music, though she has sung too many songs. Her acting is also good. Natesa Iyer as Iswara Sarma is really good and gives a bold promise to be a good character actor in future. Rampyari is not convincing. Muthuswamy gives a good performance. The rest are not much.

*Box Office Value:* Subbulakshmi who happens to be a favourite will prove a great factor in the success of the picture. The comic element in the picture will also be a draw. The picture will pay well in Tamil districts.





BIMLA KUMARI

*This attractive starlet from Calcutta is now working in "Baghban" a General Films' picture which will be coming to the screen next month.*





RAJKUMARI



E. BILLIMORIA



MADHURI



SUNITA DEVI

# ALL THE CARD

## GOHAR IN ACHHUT (THE 'UNTOUCHABLE')

(Hindi - Gujrathi - English)

Supported by:

Rajkumari - Vasanti - Mazhar  
Sunita Devi - Trilok Kapoor



MISS GOHAR



KALYANI

## RICKSHAWALA

NOW ON THE SCREEN

WEST END CINEMA, BOMBAY



## AND AL

MADHURI



PRITH

MAZHAR - KALY



KHATOON



DIKHI

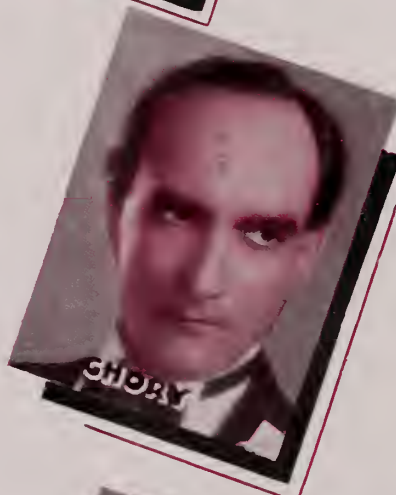


CHARLIE

W  
BA



# IN THE TABLE



## GORAKH - AYA

(Hindi)

STARRING:

Trilok Kapoor - Kalyani Sarla and others



**IMPS**

DRIA

RA



ATOON

Vishnupant Pagnis & Vasanti  
IN

## SANT TULSIDAS

(Marathi & Hindi)







RAJKUMARI

*In "Gorakh Aya", Ranjit's spectacular picture this talented girl has given the best performance of her career. The picture is coming to the screen very shortly.*



Modern Times Demand Modern Advertising  
And Decorating Methods.



AND  
*International*  
**NEON SIGNS**

DO THAT for YOU.

GUSTAD CHAMBERS, SIR PHIROZSHAH MEHTA RD., FORT, BOMBAY.  
PHONE : 31763. TELEGRAM : 'TUBELIGHT'



Death deprived her of her  
offsprings.

But Hope filled her heart  
with strength.

☉ Forsaking all luxury and  
happiness ;

Deserting him whom she  
loved more than life

She courted poverty and  
suffering

AND SHE CONQUERED  
SHE DEFEATED FATE

SEE THIS GREAT ROMANCE OF MOTHERLY LOVE

IN **BOMBAY TALKIES'** GREAT SCREEN PLAY

# NIRMALA

STARRING

**DEVIKARANI and ASHOK KUMAR**

WITH

● Saroj Borker, Maya Devi, Kamtaprasad, Mira,  
Mumtazalli, Pithawala, Bedi, Pratima, M. Nazir.



**DRAWING CROWDED HOUSES AT**

R

O

X

Y





# THE EDITOR'S MAIL

*Readers "when you are worried" write to me. I will do my best in serving you. Serious matters will be treated seriously, while flippant letters will receive like replies:—The Editor.*

**From: Esmail Ebrahim (Calcutta).**

*I want to be an actor. What should be the qualifications of one? Is there any school in India, where the art of acting is taught?*

I admire your intention. A good actor is so rare in our film industry. It is unfortunate that there is no school in India to teach acting. Besides acting cannot be so much taught as mechanics. A good actor is always born. For the screen an actor should have well cut features or a personality which distinguishes him from the average man in the street. A good actor is intelligent and a master of emotions. The actors we have at present are more or less types. They have never given versatile performances and they are either good or bad in their own types. In India, singing is an extra qualification.

**From: B. S. R. (Vizagapatam).**

*What languages can the following actresses speak and understand easily: (1) Devika Rani, (2) Shanta Apte, (3) Prabha, (4) Padmadevi?*

When it is a question of understanding, girls understand matters of self-interest in any language on earth. But in speaking the girls score as follows: (1) English, Hindi, Bengali and German. (2) Marathi and Hindi, (3) Hindi and Urdu, (4) Bengali, Hindi, Marathi and Urdu.

**From: Harbhajan Singh (Nagpur).**

*I have completed my education and I am on the threshold of a career. I feel inclined towards the cinema industry and think of becoming a producer, director or an artiste.. Can you tell me where I can get an all-round training?. Can you also tell me what are the qualifications necessary for a man before entering this industry? I am a regular reader of your esteemed magazine "filmindia."*

If you are reading "filmindia" your training has already begun. Persevere in this direction, as thereby, you will understand several unexplainable things in the industry. The primary qualifications are: a good education, tact and commonsense. If you have these in a fair measure, you are justified in thinking of films as a career. For an actor, in a previous reply, I have des-

cribed the essentials. A director, I mean a good one, is not found every day. India has only four good directors and their job is exclusive. To become a producer you must have money of your own, or you must be in a position to influence finance.

The best post to begin is that of an assistant under a good director. With your eyes and ears open, you can become a director in time to come. And from the director to the producer is just a kangaroo jump.

**From: R. C. Nigam (Cawnpore).**

*There is a great change in the voice of Shanta Apte in "The Unexpected". Has she undergone a tonsil operation?*

Voices change as the girls change. Some girls become sweeter in looks but hoarse in the throat with the addition of years. Shanta is an exception. She has become sweeter both ways and that is why she is a top-liner today. I am not a medical student and I don't know anything about the operation you suspect. But if such operations could do the trick, then some other girls would have got themselves cut into pieces to get Shanta's musical notes.

**From: Om Prakash Sharda (Ludhiana).**

*Why do the producers allow their 'stars' to go to others?*

"Stars" in the filmdom are as volatile as some of the stars in the heavens. When the film 'stars' become too affectionate and warm, the producers look after their own health by 'obliging' their contemporaries. But there are others like Proprietor Chimanlal of Sagar, who stand the heat longer and feel themselves under 'treatment' and even start 'dieting' with the lower staff to feed the 'stars'.

*How are cartoons made?*

A large number of graduated drawings with progressive action are prepared by the cartoon artists and then they are exposed one after another on single frames. Shooting these pictures in small bits creates the illusion of continuous action when projected on the screen.





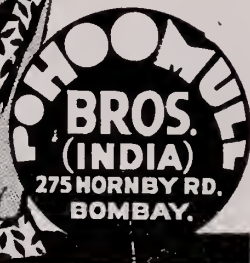
LOOK MORE LOVELY

in

# POHOOMULL'S SILKS

See our Smart Design in Sarees and Borders, and those glamorous French Materials that make the most of your individuality. Blouses can be specially designed for you by MADAM SYBIL our expert dressmaker. Also we can design all kinds of fancy and historical costumes etc.

CONSULT US FOR ANYTHING IN SILKS AND TAILORING.



**POHOOMULL BROS** [INDIA]

Fort, BOMBAY.

## FOR MAXIMUM PROTECTION

AT

**MINIMUM COST**

AND

**100% SECURITY**

*Wise Men Insure With—*

INSURANCE IN FORCE



\$ 188,299,886.00

(INCORPORATED IN CANADA WITH LIMITED LIABILITY)  
HEAD OFFICE FOR INDIA.  
12, RAMPART ROW, FORT, BOMBAY.

**From: T. R. Khajuni (Jammu Tawi).**

What service has the Indian film industry rendered towards the development of the vernaculars?

Even people from the South have started talking Hindi.

How is it that film companies in Punjab fail with the first production? Sometimes even before that!

They begin at the wrong end. Being an affectionate people, the Punjabis believe in acting the 'heroes' themselves and when a producer takes up this job, the 'heroines' run away with all the money they can get leaving nothing behind to complete the picture. I do not think that any concern can go on well in the Punjab as long as people manage things with their heart leaving the head severely alone.

Which Company has shot the Haripura Congress?

The Wadia Movietone of Bombay.

**From S. M. Ahmed Shola (Lucknow).**

Who is the better director: A. R. Kardar or Nitin Bose?

Nitin Bose.

People say that Jamuna is the wife of Mr. Barua?

As long as Barua doesn't say so, don't believe any one.



Sitara in "Baghban", a General Films' production

Why did Rajkumari leave New Theatres and join Ranjit?

To cash her reputation as a good artiste and earn more money.

Which do you consider to be the good picture from "Baghi Sepahi" directed by Kardar and "Watan" directed by Mehboob?

In my opinion, both are bad pictures. But between the two, "Baghi Sepahi" is less so.

Is it true that Ashraff Khan is working in the Film City?

Absolutely! As a 'Sadhu' in Kardar's "Baghban".

**From: Roshan Lal Sabir (Jamshedpur).**

Is there any chance for an actor on the screen who has talents but measures only 5 feet 3 inches?

Midgets on the screen always excite laughter and this quality is a box office asset. On the screen there is place for every inch and all the inches and your 63 inches are quite welcome if you really have talent.

**From: N. S. Anandam (Cocanada).**

When will you print the tri-colour picture of Leela Desai?

When she will come down to Bombay on a dancing tour.

**From: Sita P. Malkani (Hyderabad).**

Don't you think that if New Theatres, Prabhat, Sagar and Bombay Talkies exchange their artistes and technicians and produce 'coalition' pictures, all would be benefitted?

Yes, of course. But that is an impossible dream.

**From: Kutumba S. Tadimeti (Kurnool).**

What was your profession before you became the Editor of "filmindia"?

Shorthand typist, commercial traveller, salesman, business manager, chemist, motor maniac, film writer, film director, journalist; these were the professions that did not pay. The happiest job, by way of recreation, has been "loafing." The last job paid good dividends in experience.

**From: V. E. R. Chandran (Madura).**

How is that Shantaram never introduces the 'love' element in his pictures (the hug and the kiss variety) especially when Shanta Apte acts? Is it because it is inconsistent with Indian traditions or is Shantaram in love with her?

Love expresses itself in more subtle ways than in a "hug" and a "kiss". Shantaram is a polished artist and doesn't believe in the crude variety. The old Persian poets loved through poems with a thousand miles between the lovers and





Vera Zorina the new Goldwyn Star in "Goldwyn Follies" released by United Artists.



Ratnaprabha, that melodious singer will be once again seen in "Gopichand" a Saraswati Cinetone picture.

Some 'cuties in a shot from "Goldwyn Follies" an United Artists release.



even with that distance passions burnt as incense at the altar of love. Shantaram doesn't love Shanta in the way you suggest but that doesn't mean that Shanta is unloved by anyone.

It doesn't need arms to encircle a heart, love in itself is a flame that will lend a halo to any heart. Shantaram is not a stage lover, he is an oriental artist and does not need the crude methods of the West to establish the divine relation between man and woman.

**From: A. Balaji Rao (Kundukur).**

*I think that Kokila is now at the right age to receive admirers. Will you please introduce me to her?*

You talk like her father. Any way, I am afraid it is too late now, as Kokila has been giving a good run to a number of admirers for the last three years. . If you care to come down to Bombay, I shall of course oblige you by an introduction with her, though I am not much good at this job.

**From: K. S. Prakash (Cocanada).**

*Is Avadoot, Shantaram's own brother?*

Yes! Don't you think that as an expert cameraman, Avadoot makes a splendid brother to a great director?

*I find photos of Padma Devi more often in your issues. Is she your favourite star?*

Yes! Have you any objection?

**From: A. Curls (Bangalore).**

*Shanta Apte is becoming more and more beautiful day by day. What is it due to?*

Her youth and Shantaram's care in shooting.

*Keshavrao Date is a better character actor than Baburao Pendharkar. If not, why not?*

Just because he is not.

*Is Shobhana Devi married and to whom?*

Yes, to one Mr. Samarth.

**From: Shewa L. Nawani (Karachi).**

*I have read in some local film magazines that New Theatres is going to be closed.*

These magazines are lying when they say so. New Theatres is of course closed to them.

*Where is Mr. C. N. Lalla of Golden Eagle Movietone now-a-days?*

That is what I would like to know in addition to several others in Bombay. Lalla has left behind very affectionate memories.

*Who is the best actor from Kumar, Najmul Hussein, Ashok Kumar, Moti and Surendra?*

Motilal is of course the best, but in a costume picture Kumar threatens to wrest the laurels

from the best. The others have yet to know what acting means.

*Why do the Indian stars become 'fat' day by day?*

Because they get less work and more pay.

**From: Shri Ram Azad (Aligarh).**

*Why are cinema actresses called "stars". Are they related to the moon in the heavens?*

No, but they have relations with the moon-struck producers.

**From: Lily B. Gidwani (Hyderabad).**

*Where is Kumar of "Puran Bhakt" fame?*

He is working at Sagar Film Co., and very recently he gave a good performance in "Watan".

*Is Madhuri a proud girl, as in every picture she slaps the hero?*

When the hero gives the 'Cheek,' why shouldn't she?

**From: Jamna N. Mirchandani (Hyderabad).**

*Why is Surendra always sad and why is he always given sad parts?*

He can't help his face. Can he? There is so much pathos in Surendra's face that his pro-



Miss M. R. Santhanalakshmi whose performance in "Ambikapathy" got her many new fans.





Miss USHA

*Half of this Roaring Spectacles Already  
on Hand!*



CHANDRAKANT - LEELA  
LONDHE - RATNAPRABHA  
DINKER KAMANNA - USHA



AND ALL OF THEM TOGETHER

IN

The Greatest Spectacular Picture of the Year

# GOPICHAND

In Two Versions--HINDI & MARATHI



*Directed by:*

**BHAL G. PENDHARKAR**

A PICTURE INDIA HAS NOT SEEN BEFORE



*Under the personal supervision of*

**MR. R. G. TORNEY**



*Produced by:*

**SARASWATI CINETONE**

PHONE: 255

POONA

VIRBAUG



*Distributed by:*

**KAPURCHAND LTD.**

Queen's Road, BOMBAY



Miss LEELA

ducers cannot help but find sad parts to frame his 'castor oil' face. Personally, I feel like weeping whenever I see his face.

**From: M. L. Mudaliar (Negapatam).**

*I understand that there is a Hindi version of "Seva Sadan." Will you give me some particulars about the picture?*

"Seva Sadan" was produced by Mahalaxmi Cinetone in Hindi under the direction of Nanubhoy Vakil. Zubeda worked as the heroine.

*Is there any harm if you publish engagements, marriages and 'prospects' of our film stars? ...*

No harm to the patries affected, but I will be a ruined man if all the proposals and 'misfires' are faithfully printed as the news will be long and big enough to fill up ten volumes every month.

**From: A. Halim (Rangoon).**

*Who is responsible for such awful songs given by Maya Bannerjee in Watan? In "Eternal Music" her music was much better, especially with Surendra?*

In India, for everything good or bad in the picture, the director is responsible. Mehboob who directed "Watan" could have improved the music with a little more care. Maya was merely a victim and cannot be blamed.

*Who is Sitara?*

Only a woman!

**From: Rajiva Lochan Varma (Benares).**

*What became of Hadi once of Imperial Film Company?*

Just faded out.

*What is the matter with Shakti Cinetone of Bombay?*

Just closed.

**From: V. Krishnamurthy (Thachakadoo).**

*I am of the opinion that film stars destroy the illusion of romance which they enjoy by making an appearance on the stage for singing or dancing.*

You are absolutely right. But those stars who do so are not in the industry for art, but for money. They are anxious to make as much money as possible from all sources by exploiting their popularity which they have earned in the pictures. Those screen girls and boys who go out dancing and singing in theatres not only usurp the vocation of others, but also shed a lot of their own glamour. Screen artistes live on glamour and if this glamour is dissipated by constant appearances in the public it will neither pay the star nor the producer. Producers who allow their stars to stage such private shows are bad businessmen, while the artistes themselves are just fools who expose those defects which the camera had covered.



In "Prithvi Putra" Ranjit's gorgeous item for 1938, E. Billimoria and Mazhar give great character portrayals.





Top show in the town !

Are you waiting for it ?



NEW THEATRES'

# DHARATI - MATA

(THE MOTHERLAND)

*Starring*

• SAIGAL  
UMA  
NAWAB  
KAMALESHKUMARI  
AMAR MULLICK

*Director:* **NITIN BOSE**

ISN'T THAT ENOUGH?



*Music by:*

**PANKAJ MULLICK**

*Released thru:*

CALCUTTA FILM EXCHANGE

Girgaon, BOMBAY : : Offices: CALCUTTA, MADRAS

WATCH THE DATE

**From: Ramlal (Rajpipla).**

*Who is the best looking actor in India?*  
Kumar.

*I want to go to Hollywood to be an actor. I am good-looking and can afford to go to Hollywood. Do you think I have any chance?*

Absolutely none! But my opinion should not stop you from going to Hollywood, as you can afford it. If Greta Garbo takes a fancy for you, then you might end by being an 'extra' in one of the studios.

**From: C. Ranganathrao (Nellore).**

*Why do Indian Pictures fail?*  
Because they are badly produced.

*Who is the best actor from the following: Chandramohan, Ishwarlal, Sayani Atish, Yakub and Gulam Mahomed?*

Keeping recent performances in view Ishwarlal is easily the best. Chandramohan is a close second.

**From: K. P. Budhay (Nagpur).**

*The film industry in India, in my opinion, is exclusively of a commercial type and the art which*

*supplies the motive force is made to appear like rocks of quicksands, to be shunned. At this rate I don't think much of the future of the industry. What do you think?*

Picture making is in itself a commercialised art. But commerce and art should be well-balanced to serve entertainment to the people. But the present day producers are putting so much of 'commerce' into their pictures at the expense of 'art' that pictures are no longer any good commercial propositions. It will be better 'commerce' if art is made an argument of success in our pictures. There are several reasons for this state of affairs, and the principal one is that most of our producers, as they are today, hardly have even a nodding acquaintance with art.

**From: V. R. Shyam Sunder (Sivakodu).**

*Is it true that Auzurie has left the shores of India on a continental dance tour?*

She has been threatening to do so for long, but that may be to bring her erring friends round. She is still in India, now touring the South.

*Has Rajkumari left New Theatres?*

Yes, left behind.



As an untouchable in "Achhoot" Gohar is incomparable. Her performance will convert critics into fans.



## OTHER GRAND NATIONAL SENSATIONS ● DEVIL ON HORSE BACK

1. "SOMETHING TO SING ABOUT" with James Cagney in an entirely different role.
2. "THE GIRL SAID NO" With Irene Hervey and Robert Armstrong.
3. "HATS OFF" With Mae Clarke, Helen Lynd and 200 Gorgeous Girls.
4. "23½ HOURS' LEAVE" With James Ellison, Terry Walker.
5. "SINS OF CHILDREN" With Eric Linden and Cecilia Parker.
6. "WALLABY JIM OF THE ISLANDS" With George Houston, Mamo Clark, Ruth Coleman.

An All Colour Musical  
Extravaganza

*Starring :—*

**LILI DAMITA, JEAN CHATBURN,  
FRED KEATING, DEL CAMPO.**

*Running in Bombay*

*AT*

**EROS CINEMA**

The Rendezvous of the East

*Sole Distributors for India, Burma & Ceylon*

**CHAUDHRI FILM SERVICE**

POST BOX 118 - - - - - LAHORE

*They are again together*

*Produced by :*  
**SUNRISE FILM Co.**  
*at*  
**THE TOLLYWOOD STUDIOS**



*Written and Directed by:*  
**AKHTAR NAWAZ**



GLAMOROUS

**ZUBEIDA and JAL MERCHANT with  
KHALIL and AKHTAR NAWAZ**

IN

**Whose Darling**

A HEART-THROBBING RAJPUT STORY  
OF LOVE, ROMANCE AND CHIVALRY

*Supported by :*

Rani Premlata, Bitten Bai, Anees Khatoon and  
Thousand others.

*For Bookings Apply to :*

**R. S. CHANDAN MULL INDRA KUMAR**

Lamington Road, BOMBAY. 3-Synagogue St., CALCUTTA  
Beadon Road, LAHORE. BANGALORE

**From: C. Rajagopala Rao (Tekkali).**

*The people of Calcutta are under an impression that Bengali Talkies are far superior "in every respect" to the Hindi Talkies produced in Bombay.*

*As the Bengali is a mother-tongue to them it must be so, though I can't agree with that "in every respect". But Hindi pictures coming from New Theatres are certainly better pictures than many Bombay pictures, barring of course some of those produced by Prabhat. We must give the devils their due.*

*The Malayali ladies are comparatively more enlightened and beautiful than the ladies of other provinces. But they do not seem to take any interest in the film industry.*

*Wait till I meet one!*

*Is there any calendar with photographs of all film stars? I want one.*

*It is no use having one as there will be no dates left for you.*

*Shantaram appears to be the greatest director of India?*

*Yes, just appears to be. At present he is one of the greatest.*

*Why don't they produce the lives and teachings of religious preachers like Ramanuja, Buddha, Vivekanand?*

*Because there is no glamour about their lives.*

And crowds would not be interested in these ascetic portrayals.

**From: A. S. Gill (Ludhiana).**

*How does Mr. Himansru Rai feel when his wife, Devika Rani expresses her feelings of love to Ashok Kumar in films?*

*If she is doing her work with sincerity and realism that is demanded in films, then at the most Rai must be feeling like being in Ashok Kumar's place at the moment. But it is all acting, sonny.*

**From: S. C. Misra (Cawnpore).**

*Who is the best actor in India?*

*Mr. Baburao Pendharkar of Huns Pictures.*

*Besides "filmindia" which is the best cinema magazine in India?*

*None!*

**From: N. T. Reddiar (Trivandrum).**

*I want to learn film photography. Is there any school where it is taught?*

*There is no school for this training. But you may write to some of the leading studios who might train you up as an unpaid apprentice. Personally, I can't guarantee any entrance to any studio, as the producers are queer boys who do not like to teach others.*

*A Great Actor Gets  
A Greater Director*

**CHANDRAMOHAN**

IN

HUNS PICTURES'

**J W A L A**

*Directed by :—WINAYAK*

IN SUPPORTING CAST

RATNAPRABHA, ASHALATA, WINAYAK

Screen's perfect picturization of the grandest theme, that will justify every superlative. Spell-binding drama acted with tremendous power; A screen classic that will live for ever

★

*Written by :—V. S. KHANDEKAR*

*Cameraman :—P. S. NAIK*

**J W A L A**





Saigal and Nawab in  
"Dharati Mata" a New  
Theatres' picture.



Andrea Leeds an U. A.  
Starlet in "Goldwyn  
Follies".



Come, pat the 'child', for,  
what is a man but a poor  
child with a woman. Pad-  
madevi and Shah Guznavi  
in "Two Women" an Impe-  
rial picture.



# Howlers of the Month

"Paracha Kavla", the new book in Marathi by Principal Atre (writer of "Dharmaveer" & "Prem-veer") is dedicated to Baburao Pendharkar. After going through the book, one is compelled to admire Atre's sincerity of purpose in dedicating the correct book to his old comrade in 'arms'. A better book could not have been found for an old campaigner covered with 'wounds'?

By the way, Atre's book is about wine and women and written perhaps with a woman in the lap and enough wine in the head. It is a pity that Atre has not yet learnt much of his own language to give vulgarity a semblance of dignity. The book has therefore become a skit for a colony of amateur nudists.

In appreciation of Atre's "good" turn, Baburao Pendharkar will now ask him to write the next story for Huns and leaving aside "Amrit", written by Khandekar, the new Atre script will go into production very soon.

Another split is rumoured in Ratan's camp. They say that Khan, the man who acted the hero in "Usne Kya Socha", will direct the next Ratan Bai picture while Hafisji will stick on to Imperial as a dialogue expert and director. Khan is likely to take a social subject with an entirely new theme and they say that Khan is secretly taking rehearsals, daily at Ratan Bai's place, of the important incidents in the

story. The dialogues are reported to have been written by Hafisji. Let us wish Khan all luck.

Hafisji is very often seen at the Film City nowadays. Is he helping Director Atorthy to get along?

Dialogue writer Mantoo—the man who wrote the police chowky scene in "Kisan Kanya" is re-



Miss Brahadambal who gave a brilliant performance in "Bala Yogini".

ported to have had a similar experience very recently. Poor chap! But didn't some one tell me the other day that Mantoo was recently married! Oh yes! the poor girl!

"Playing the 'hero' in a picture seems to make people romantic and daring", says Ashak Hussein

the dancing hero of the Imperial. No objection in being so as long as one doesn't go to strange pastures.

Old Chowdhary is still at the Saroj Studio though Rose has left. And both of them are not seen together nowadays, in the Packard. Instead, Mehboob seems to have taken Chowdhary's place. Didn't I once tell you that Mehboob was an understudy to Chowdhary and is there anything strange in Mehboob acting like the 'old man'?

In Sulochana's new picture "Prem Jyoti", there are plenty of hospital scenes. Are they intended to commemorate her marriage with Dr. Weingarten, the German surgeon? With the doctor having personal interest in the heroine of the picture, the hospital shots should be very vivid.

Years back when Lala Alopi came down to Bombay with a trim moustache to bargain for "Sati Anusuya", he was taken for a 'gilded goat' as they call tin-gods in the film industry. To-day he is so much involved in the film industry, that even the coolies in the Imperial studio look up to him for payment. No man walks in with as much consciousness of self importance as the old Lala does when entering Saroj and Imperial. Buck up Lalajji, these Bombay fellows must know how near Delhi is.

In "Afsana" Nanubhai Desai of Saroj is going to tell us his story of life. He shouldn't forget his numerous financiers to make the tale realistic. Friend Alopi will



also have a scene to himself if Zebunnissa doesn't butt in at the wrong time.

\* \* \*

Every one knows that the Fazalbhoy Brothers brought Kardar to Bombay paying a prohibitive salary of Rs. 1500/- a month. What people want to know is, who brought the others: Bimla Kumari, Nazir, Lala Yakob, Mirza Musharaf, Mushtaq Hussein and the two assistant troopers. A complete Muslim League with the proprietors coming from Mr. Jinnah's community.

\* \* \*

"Sohrab Mody has once again started shooting with Naseem", says a weekly paper. That is rather quick, the girl should have been rested a bit after "Meetha Zahar". Well, Sohrab knows best that is good for her.

"Friend Baburao Patel has more than once found some fault with Moti's face", writes Kriparam of "Movies" in praise of Motilal. You are blind Kriparam. By the way, did you discover this at the last show?

\* \* \*

It seems that even a street singer may someday get a chance of becoming a director in the General Films, the way we hear Munshi Aji talking of becoming one.

\* \* \*

Equipped with the dialogues of "Duniya-na-mane" (but some say that Mr. Shantaram wrote most of them) Munshi Aji seems to be making capital of the weak moment in which Shantaram entrusted the work to him. To begin with, he talks of taking a Tagore story with dialogues from Iqbal.

Iqbal probably knowing of Aji's intentions chose to die and as Aji says "badly let him down". Let us pray that Tagore doesn't follow his example. Otherwise Munshi Aji will straightway become an 'orphan'.

\* \* \*

Many new things are going on, since the Fazalbhoy's departed on production and one more in Munshi Aji becoming a director should not surprise anyone.

\* \* \*

By the way, where was Aji all these years. They say that he was waiting for his hair to become grey, before he stepped out into the world with his wares.

\* \* \*

Fazalbhoy's will need plenty of luck to come out of the future with their usual victorious smile. We wish it, as friends.



In "Rickshawalla" a Ranjit picture, Wahidan seems to tell some home truths to Wasti. The picture will be on the screen at Bombay very shortly.



Devika Rani and  
Maya in "Nirmala",  
a Bombay Talkies  
picture.



Doesn't she look like  
a cafe-girl from  
Baghdad? She is  
Surraiya the Arab  
dancer gracing the  
screen in Imperial  
pictures.



Uma and Devbala in an  
interesting situation from  
"Abhagin" a New Theatres  
picture coming to Bombay  
very shortly.





# BIMLA KUMARI

THE GREATEST ACTRESS ON THE INDIAN SCREEN



Makes

## BAGHBAN

*The Biggest Box Office Attraction of 1938*

*Director : A. R. KARDAR*

A Soul Stirring Drama of Human Despair and Intrigue and Love's Final  
Triumph Enacted By

**AN ALL STAR CAST INCLUDING**

Yasmin, Sitara, Ashraf Khan, Nandreker, Nazir, Singh, Wasti, Musharaf and others

**WATCH FOR DATE OF RELEASE**

---

◆ **ALL INDIA IS WAITING FO**

oming!

# DATI - PATNI



Director: ATORTHY

A story based on the Eternal Triangle viewed  
from a New Angle

Starring:

**SHOBHANA SAMARTH**

WITH

R. WASTI, LALLA YAKOUB, K. N. SINGH,  
AUNDHKER, AMINA, SHYAMA, BALABAI  
AND OTHERS



# INDUSTRIAL INDIA

Director: Mohan Sinha

Starring:

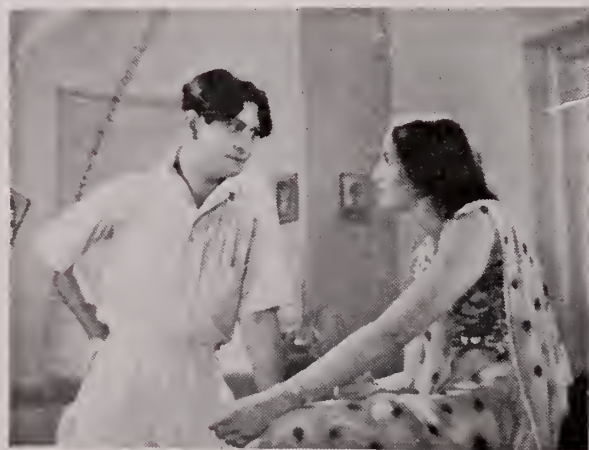
**SHOBHANA SAMARTH**

WITH

**PREM**

rollicking comedy that will make India  
hold its sides with laughter

For Bookings Apply:



reme Film Distributors

ington Road - - - BOMBAY

Manoranjan Pictures

DELHI

Exploitation Manager:

Film City — Bombay

## THESE GENERAL FILMS' PICTURES



# The Indian and British Film Industries

## A COMPARISON

(BY A. BHASKER RAO.)

An Anglo-Indian motion picture monthly magazine, whose sole excuse for subsistence is to shamelessly boost rotten British pictures, has, in its latest issue, graciously been pleased to offer 'a word to Indian Producers,' in as much dignified a tone as Anglo-India can be capable of borrowing. It points out the lack of continuity and detail in Indian pictures, the poor quality of stories and other shortcomings. Instead of preaching to Indian producers, if only Anglo-India had turned towards its own 'home' and pointed out these and many other defects to British producers, it might at least have had the satisfaction of having attempted to save the 'home' industry from ruin.

In this connection, it would be interesting and also enlightening to compare the Indian and British film industries, taking into consideration the various elements peculiar to each.

The development of the Indian Cinema provides a romance worthy of a film subject for an imaginative director. Perhaps no other industry has had to face such hardships and public antipathy as the motion picture industry. The first and foremost requirement—finance—has always been poor, since almost all the enterprises have been sponsored privately; hence producers had to work (especially in the beginning) with poor equipment. Moreover, technical knowledge in the various branches was self-taught, technicians learn-

ing by the trial and error method. Despite these and many other obstacles, the producers, through perseverance and hard work, tided over many a crisis until to-day the industry, having steadily developed, is one of the major industries with a national importance. Though the press has not been of any active service to the industry (it is too commercial to offer independent ser-



Mr. A. Bhasker Rao

vice, and even an art-critic can be bought for a dinner), it has at least not pampered it—as in the case of the British film industry—which in itself is a help. The public too has begun to take an increasing and intelligent interest in films and often offers constructive suggestions to the producers.

As a result of all this, the quality of the pictures has remarkably improved. Every story, whether social, historical or mythological, has a problem, a motive, a purpose; and directors have developed a method of presenta-

tion specially suited to our life and culture. In fact they have given a soul to Indian pictures. Technically, some of the indigenous productions stand favourably in comparison with American pictures, and the average Indian pictures is infinitely better than the average British picture. It is only a matter of equipment, for, in some cases where this is lacking, talent and effort can easily be perceived. But the fundamental reason why Indian pictures have steadily improved, is that almost all directors possess—and some have developed—that most essential requirement—picture sense; otherwise our pictures would have degenerated into either stogy productions or cheap imitations of American style and presentation. Altogether the future of the Indian film industry is bright and rosy.

### British Film Industry

Turning to the British film industry, it is highly pleasing to note that it has met with an exceptionally well-deserved fate: the industry has collapsed. This is quite natural, as a hollow industry, propped up by artificial publicity, was bound to crash; and in a large measure this is due to the British Press (not to mention the bastard press in India) for glorifying and boosting the home product, out of a false sense of patriotism. But the main reason, however, is due to a woe-ful lack of imagination—the soul of cine-art—of the British, a nation of shopkeepers. Absence of

system in production, a lamentable mismanagement all-round, extravagant expenditure, have all contributed to the downfall of the industry.

From the very beginning, British pictures have been poor imitations of American pictures, and have never been popular with the British public. That is why the quota system was introduced, whereby a certain percentage of pictures exhibited in Britain had to be British. This is an eloquent comment on the quality of the product. Since the advent of the talkies, the British director has found his work simplified. He bodily transports stage successes to the screen, for the camera has only a photographic, and not a cinematic use for him. He has no idea of universal appeal in his pictures.

### Crude and Devoid of Soul

The financial backing to the British industry has always been unlimited. Just before the crash,

several banks had advanced huge sums of money to the producers (only to lose practically all of it.) The technical equipment of the studios has been of the highest quality. In fact, the British producer has had the benefit of everything—finance, equipment, a protective measure. And yet the average "All British" picture is so crude in content and so devoid of soul that it is unfit for public exhibition. It can entertain only drunken, homesick Englishmen overseas.

Paul Rotha, an English critic, in his excellent book "The Film Till Now" says, while speaking of British films, "British studios are filled with persons of moderate intelligence who are afraid of any new process in case their feeble mentality is not sufficiently clever to grasp its significance. The very few mediocre pictures coming out of British studios are anything but British, for most of the stars, directors and technical staff

are either American, German or French.

To those who bluster that London will soon become a Super Hollywood, the following facts and figures about the British film industry, from the "News of the World" England, might be of interest:

"The industry normally employs 10,000 people.... Of these 10,000, at least 8,000 skilled technicians, cameramen, carpenters, small part players and 'extras' are now out of work.

There are 30 British studios, most of which are standing idle, maintained by skeleton staffs, or in some cases deserted.

There are 80 stages....., but less than a dozen are at present being used.

Association of Cine Technicians: "Of our 750 members engaged in the studios, at least 600 are out of work."

Had not Anglo-India better do something in the matter?



Surendra and Bibbo that singing pair gives some marvellous music in "Gramophone Singer" a Sagar picture directed by Mr. Virendra Desai.



*It's a real Thrill to meet the "MASTER MAN"*

*The Successor to "GENTLEMAN DAKU"*

**KRISHIN MOVIE TONE'S**

New Thriller **MASTER MAN**

FEATURING

**Leela Chitnis, B. A., Gaurinjee, Gulab, Indira Wadker,  
Ameena, O. K. Dar, Ramlal, D. Manek, Gope & Omkar.**

*Now Running to Crowded Houses at the* **SUPER CINEMA** *Bombay*

**GET READY TO MEET**

**LALITA DAVAR** (of "DUNIYA-KYA-HAI" fame)

**"RAJ KUMARI"** Leading a Star-Cast in  
Kishin's Jewel Production

*Distributors :*

**BOMBAY:** Royal Film Circuit, Bombay, 4

**BENGAL:** Lalji Hemraj & Co., Calcutta

**S. INDIA:** South India Bombay Picture Corporation, Bangalore

*One may scoff at the Idea, but India  
is a land of saints and she is proud of it.*

**PERFECT MAN**  
OR  
**NIGAH-E-KAMIL**

A story of court intrigues with thrilling situations interwoven with the mystic powers  
of a saint who checkmates dastardly attempts of a Pradhan

*Director:—***MR. RUKESH**

*Featuring:—***RUKESH, GULAM MAHOMED, SEETA, GULAM RASUL, KESAR,  
LAXMI, R. G. PANDE & Others**

WATCH THE  
**MINERVA TALKIES, Lamington Road, BOMBAY**

# STUDIO CLOSE-UPS

## BOMBAY

### Ranjit Movietone:

The new studio of Ranjit is afire with new activity. Everywhere we see beautiful and gorgeous settings in which imposing figures like Trilok Kapoor and Mazhar Khan move about with a grace and grandeur that tell us what Ranjit is going to give us in the near future. The last shots of "Gorakh Aya" under the excellent direction of Mr. Chaturbhuj Doshi have been taken and the picture has gone into the editing room. The personal supervision of Mr. Chandulal Shah is bound to make this picture a huge success for Ranjit who will open a new chapter of quality pictures for 1938 with "Gorakh Aya".

Another one which is fast nearing completion is "Prithvi Putra" with Madhuri and E. Billimoria in the cast. But all this grandeur is nothing compared to the vivid realism that is portrayed in "Achhut", the story of our untouchable people. It is a tale which is at once pathetic and beautiful. Being rare in conception and treatment it is likely to give the highest profits possible to the Ranjit Movietone. With Miss Gohar in the emotional title role, the picture is ably supported by other artistes like Rajkumari and Mazhar. And there is Prabhat's Vasantee in it too.

The shooting of "Achhut" will start immediately Miss Gohar returns from her change at Mahabaleshwar. Another one that will

go into production by the time this is in print is "Saint Tulsidas", starring Vishnupant Pagnis and Vasantee both of Prabhat. All these gigantic preparations foretell that Ranjit will once again be at the top in 1939. We hope they achieve the goal.

### Sagar Movietone:

"Dynamite" will be on the screen by the time this issue is in your hands. At the studio "Gramophone Singer" is being given the final touches by Director Virendra Desai. "Postman" which is being shot by the new Director has reached half way, while Mehboob is well on way with his new picture which he expects to complete by the end of June.

Harindranath Chattopadhyaya's unit has not yet got going, though it was expected to start shooting last month. However, it will start work in June seriously.

### Imperial Film Co.:

All the pictures under production namely, "Mother India", "Actress" and "Why" have been completed and the entire staff has been served with notices with an idea of re-organising the concern on new lines.

Director Aspi Irani is shooting "Flying Queen". It is reported that the services of Padmadevi are being retained by the studio for their next colour picture which will be given in the hands of a more capable director than those found in the staff at present.

*The notes given under this section are not necessarily our views though the language is ours. Studio close-ups are prepared from the reports received from the Studios to which are added the whispers in the Studio corners. These reports, are therefore, expectations entertained by the producers and the people working in the Studios, and need not be the source of guidance for bookings.*

### Bombay Talkies:

"Nirmala" is drawing very well at the Roxy. In spite of the unfortunate riots the picture proved popular and is likely to run for a number of weeks in Bombay. The plans for the next picture are still in the making and we will let you know what they decide in the next issue.

### Wadia Movietone:

"Rangilla Mazdoor" is waiting for "Lutaru Lalna" to leave the Lamington Talkies. At the studio there are two more 'quickies' being shot regularly.

### Saroj Movietone:

"Prem Samadhi" and "Aisana" are still in the making, and goodness knows when they will be finished.

### Minerva Movietone:

"Tailor" a social story with powerful dramatic situations has progressed very well within the last month. With Leila Chitnis and Sheela in the cast, the picture is expected to be a good draw.

### General Films:

Regular shooting of "Baghban" and "Pati Patni" is going on alternate days at the Film City. With Kardar and Atorothy trying



to give their best, these pictures are expected to be very successful from the producers' point of view.

Director Mohan Singh has half completed "Industrial India" and expects to censor the picture by the end of July. The directors of the Company will probably enter into arrangements with outside units to produce pictures on co-operative basis. The names of Durgabai Khote and Mubarak are mentioned as probable entrants for this scheme.

#### **Ruby Mayer's Productions:**

"Prem Jyoti" is now in the editing room and ought to be on the screen sometime in the month of June.

#### **Nataraj Films:**

In spite of the riots "Sougadi" ran through the curfew period at the Majestic Cinema taking the good vote of the intelligentsia from the society. Future arrange-

ments point to a tie up with General Films and we won't be surprised to see General Films presenting a Nataraj production.

### **POONA**

#### **Prabhat Film Co.:**

"Tukaram" is still running in the city. Isn't that enough? And so is "Duniya-Na-Mane". That should be more than enough. To cap it all "Gopalkrishna" has been released at the Central Talkies to huge crowds. It is difficult to forecast the extent of Prabhat success. But "Gopalkrishna" is assured a run of several months.

At the studios a new social story under the direction of Mr. Kale has gone into shooting and the new story will star a new artiste by the name of Shanta Hublikar. Prabhat expects to give wonderful singing from this new-comer.

#### **Jaishree Films:**

All the activities of Mr. Keshavrao Dhaiber seem to be at a stand still, after the luke warm reception given to "Nandkumar". All future plans seem to be merely on paper at present and nothing is expected to take shape for sometime to come.

#### **Saraswati Cinetone:**

Old Dada Torney can be seen moving about with his irresistible smile of victory and anticipation. And why should he not? "Gopichand" is going to be one of the greatest hits of the year if thought of in terms of grandeur, treatment and spectacle. Nearly half of the picture has been completed and by the end of July it ought to be on the screen.

### **KOLHAPUR**

#### **Huns Pictures:**

High hopes went west when "Jwala" failed to attract the anti-



Rajkumari with her retinue in "Gorakh Aya" Ranjit's spectacular hit for 1938 directed by Mr. Chaturbhuj Doshi.

anticipated support. The producers are now in a state of indecision and might probably take up "Amrit" as the next subject or perhaps may commission Principal Atre to write another social comedy like "Premveer".

#### Shalini Cinetone:

That mythological production called "Dhruvakumar" has been released at the Majestic Cinema in Bombay and is reported to have been received well. Their productions seem to improve with every new picture and we hope that the next subject which the producers take will be even more ambitious than "Dhruvakumar".

#### CALCUTTA

##### New Theatres:

Saigal who had been ill for sometime has now returned to work and the final shots of "Dharati Mata" are being taken to complete the picture by the end of this month.

Director Roy is busy with "Abhagin" and as these shots are the concluding ones this picture is also expected to be ready, even earlier than "Dharati Mata".

Another one called the "Street Singer" is now under production with Saigal and Kanan in the cast. Director Mullick's "Bara Didi" is being rehearsed very fast now that Molina is free.

#### Bharat Laxmi Pictures:

Director Madhu Bose is giving the finishing touches to "Abhinaya", the story with Sadhana Bose in the heroine's role. By the time this is in print this work will have finished and we will have a new picture from the studio.

All the preparations for "College Kanya", Bengali social are now ready and within the next fifteen days the picture is expected to be in the sets of shooting.

#### SOUTH INDIA

##### Premier Cinetone: (Coimbatore).

"Kanda Leela" has already been released in the mofussil. Their next picture will be called "Bandit Chief" with M. K. Radha in the cast. The story of "Ek-nath", a Saint of Maharashtra, will be produced by Mr. V. R. Ponnambalam at the Premier Cinetone.

##### Central Studios: (Coimbatore).

Their Telugu "Tukaram" had rather a poor reception in Madras. On the whole, the picture was not much liked by anyone. Now they are producing the Tamil version of the same picture. After finishing the same, they will be taking up a social story called "Rambha's Love".

##### Modern Theatres: (Salem).

Their first Malayalam picture "Balan", is running well at Mala-



Uma and Prithviraj in "Abhagin". Thinking, aren't they?



bar and drawing good crowds. The producers seem to be intent on producing Malayalam talkies in future. At the studios, Angel Films will shortly go into shooting of "Kovalan".

#### **Andhra Cinetone: (Vizagapatam).**

Director Hiren Bose has almost completed his Telugu picture "Bhakta Jayadev" in Telugu and Hindi.

#### **Andhra Talkies: (Vizagapatam).**

"Shree Satyanarayana", their Telugu talkie has been released in the mofussil. The new one under production is called "Mohini" with Dasari Kotiratnamma, in the cast.

#### **Kalidas Films:**

"Kannappanayanar" which has been recently released is reported to have failed rather badly. The future programme announced points to "Mohini" and "Kalamega Pulavar" as their two pictures to go into production.

#### **Mysore Sound Studios: (Bangalore).**

The shooting of "Mayuradwaja" or "Self Sacrifice" has been completed and the picture is now in the editing room. Miss Manargudi Papa is in the cast.

#### **Vel Pictures:**

That famous musician and actor Subbiah Bhagavathar is working in a Tamli picture called "Kambar". The shooting of this picture is fast progressing. The next one to go into production is "Bhakta Pundalik" in Telugu with Miss Sriranjini in the lead.

#### **Srinivas Cinetone:**

Mr. Narayan is making steady progress with "Pururava" or

"Jaya Pradha" in Tamil and Telugu. He is bound to catch hold of some Chettians to relieve himself of this picture.

#### **Motion Picture Producers' Combine:**

A number of pictures are under production in this new studio. Jupiter's "Orphan Girl" has completed its shooting and is being edited while Raja Sandow is giving his finishing touches to "Vishnu Leela". Director Ramabrahram has finished the out door shooting of "Mala Pilla" for Sathathy Films. Rajagopal Talkies are progressing fast with "Krishna Thoothu," while Rajendra Films will soon be starting "Swar-nalata" under the direction of Y. V. Rao. Mahalakshmi studios have started shooting of "Inbasagan" in Tamil featuring Santhanalakshmi.

#### **Newtone Studios:**

Owing to Director Rao's sickness the picture "Bhakta Meera" has been slightly delayed. It will however be completed within the next fortnight. Rayal Talkies' "Sakubai" has also been delayed because of Miss K. Aswathmma. Rajan Films of Trichy are thinking of shooting "Tirunee-lakanta Nayanar".

#### **Jaya Films:**

"Krishna Jarasanda," will be released at the Kinema Central during the month. They are now making preparations for another social picture which is being discussed rather hotly.

#### **Oriental Films:**

With M. S. Vijayal, the lucky mascot of the season, "Sowbagya Sundari" is being steadily shot at the Imperial studios in Bombay under the direction of Mr. Padmanabhan.

#### **Karthikeya Films:**

All affairs are at a stand still after the luke warm reception given to "Sundaramoorthy Nayanar". They are still thinking.

#### **Sundaram Sound Studios:**

"Bhu Kailas" is in the editing room. The next picture is expected to be a mythological one.

#### **Renaissance Theatres:**

"Jalaja" featuring Seshgiri will be released at the Broadway Talkies during the month. Miss Banumati is reported to have given a couple of good dances.

#### **National Movietone:**

Kubera Films have just completed their picture "Bhakta Markandeya" at the above studios. Their own production "Raj Mohan" is awaiting release. A new picture will be taken in hand called "Punjab Kesari".

#### **Mohan Pictures:**

"Baghya Leela" starring Miss K. T. Rukmani is progressing fast in Mohan Sound Studios in Bombay.

#### **Grand National Productions:**

"The Devil On Horse Back" a "Grand National" all-colour picture starring Lili Damita, Jean Chatburn, Fred Keating and Del Campo now running at the Eros, proves to be a popular attraction for Bombay fans.

Some of the outstanding releases of "Grand National" are "Something to Sing About", starring James Cagney, "Devil On Horse Back", 23½ Hours", starring James Ellison & Ferry Walker, "Sins of Children" with Eric Linden and Cecelia Parker. "Wallaby Jim of the Islands" featuring George Houston, "Girl Said No" with Irene Harvey. "Hats off" with Helen Lynd and many others. The Distribution rights of Grand National Pictures are held by Messrs. Chaudhri Film Service of Lahore.

# Kicks and Kisses

Every kiss has a crimson lining.

A doubtful joke is like a doubtful egg. It shouldn't be cracked at all.

A woman who has no time for a man has no man for a time.

"How did that bust developer work, dearie?"

"Well, now I can take a shower without getting my feet wet."

"I didn't insult her. I merely said, that if looks could kill, it would be suicide for her to use a mirror."

Young lads often become Boy Scouts, but older lads take up scouting for girls.

She: "Tell me that you love me!"

He: "Sure; but don't ask me to write it."

Many a girl is like an electric iron. She begins warming up when there's a new attachment.

Paul: "Aw, baby, where is your heart?"

Pauline: "Straight down my neck, first turn to the left."

If some girls said what they thought, they'd be speechless.

"Irene is looking rather old lately".

"Yes. Her school girl complexion seems to have graduated.

The first thing a spark of love does, is to burn a hole in the boyfriend's pocket.

Making love to a cold woman is like trying to play the ukulele with an axe.

Some girls can't catch anything unless they expose themselves.

A nudist camp is a place where a girl wearing a fig leaf would be over-dressed".

The only exercise some girls get is jumping to conclusions.

When a gal is the toast of a town, all the men want a bite.

He: (in parked car): "Love is blind".

She: ..... "Yeah? Well yours knows how to find its way around in the dark".

Every hard boiled egg is always yellow inside.

Where a secret is concerned a woman makes every word tell.

One of the mysteries of love is how a loose girl can rattle a tight man.

Girls are like cigarettes. You can't enjoy more than one at a time.

Polly: "I shivered all over last evening."

Sally: "Didn't the heat come up?"

Polly: "No, he had to work late at the office."

She: "Big boy, you're like a locomotive when you hold me this way."

He: "You mean I puff and wheeze?"

She: "No, I mean you're on the right track."

When a girl gets hungry for love, it may mean she's fed up with being single.

He: "Baby, I like my women and my whiskey the same way."

She: "Ah, straight?"

He: "Gosh, no!"

It's a rare man who can keep his head when a girl has taken everything else.

A golddigger never gives a sucker the bird until she's feathered her nest.

He: And is your boyfriend a hit-and-run driver?



She: I should say not! When he makes a hit, he parks!

\* \* \*

"Stop, you bold villain!"

"Say, didn't you say you were hungry for love?"

"Sure, but I'm not a fire-eater!"

\* \* \*

It makes a woman hot to be left out in the cold.

\* \* \*

An itch for love often makes a woman smart.

\* \* \*

"Beautiful. I kiss like a vacuum cleaner."

"Oh! does that mean I have to give you a shove before you start to work?"

\* \* \*

What burns a jealous wife up is to see the toast of the town taking her bread and butter away from her.

\* \* \*

A gal's bread and butter is a rich man's jam.

\* \* \*

Boy: Darling, let's have a secret love code. If you nod, I can hold your hand, if you smile I can kiss your lips.

Gal: Please don't make me laugh!

\* \* \*

"You've got to believe in something. It might as well be yourself."

\* \* \*

"But how did you know that I do more shooting than any man in the regiment?"

"Oh. I've heard reports."

\* \* \*

"Shh, Jane isn't a gold digger any longer."

"Did she reform?"

"No, she heard about platinum."

\* \* \*

Girls usually keep a stiff upper lip until it comes to kissing.

## Shalini's Great Gift to the Film World!



Kumar **P R A B H A K A R**

Screen's New Find, who gives a brilliant performance in the Title Role in

**DHRUVA \* \* KUMAR**

MARATHI

The Boy who was Kicked — from his Father's Lap to the Lap of the Gods!

with

© INDIRA WADKAR,  
ROHINI, MANOHAR

Directed by: K. P. BHAVE

From a Story by: N. H. APTE

(Author of "Unexpected")

**MAJESTIC CINEMA, Girgaon**

Daily 5, 8, 10-45 p.m. Sat, Sun, Hol. 2.30 p.m.

# Only a month more !

And the best musical in the South . . . .  
Will be on the screen to the delight of millions !

**PRAGATI'S**

## NAND KUMAR

**(TAMIL)**

■ The life of Lord Krishna presented in a way never before done by any one on the screen.

■ A whistle on His flute and the world thought it was divine music.

■ A frolic in the backyard and the world took it as a feat.

■ Lord Krishna, who mystified millions through ages, is now introduced with an intimacy that commands admiration.

- ◆ T. P. RAJALAXMI
- ◆ Master MAHALINGAM
- ◆ KRISHNAMURTHI
- ◆ AND 10,000 OTHERS

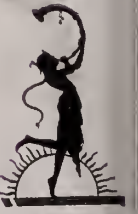
THE NEXT ONE  
JUST FOR THE CRAZE  
A S O C I A L

PRODUCED BY:

**PRAGATI PICTURES LTD**

BANGALORE

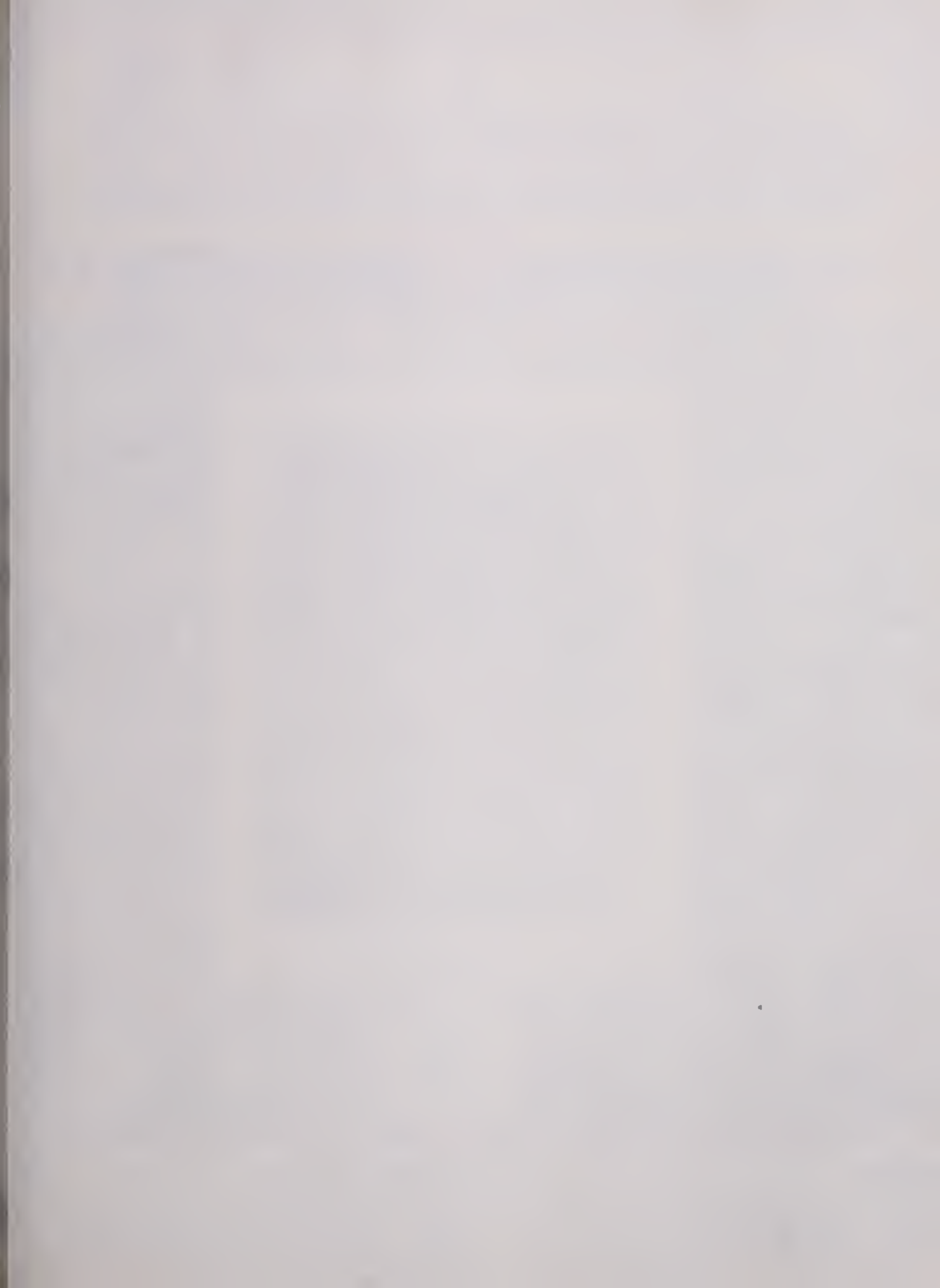




It's  
A  
PRABHU  
PICTORIAL  
AFTER ALL  
AND  
CROWDS  
WILL COME

Now Drawing Huge Crowds at:

**CENTRAL TALKIES**  
BOMBAY







Over 1,50,000 Readers Every Month

# filmindia

VOL. 4

No. 4

AUGUST 1938



6  
ANNAS

ALL HALFTONE BLOCKS AND COLOUR BLOCKS WHICH ARE MADE FROM  
BLACK & WHITE PHOTOGRAPHS, APPEARED IN THIS JOURNAL ARE MADE BY:

**COMMERCIAL ART ENGRAVERS**

BLOCK MAKERS TO LEADING CINE - FILM PRODUCERS

PHOENIX BUILDING, GRAHAM ROAD, BALLARD ESTATE, BOMBAY TEL. 26770





ONCE AGAIN—  
Prabhat takes  
up a new theme!

TO GIVE—  
A New Picture  
to their million fans!

# MY SON



*Directed by*

K. NARAYAN KALE



*Starring A Sensational Melody Queen*

Mrs. SHANTABAI HUBLIKAR



*With A Great Supporting Cast*

- |                   |                     |
|-------------------|---------------------|
| ● SHAHU MODAK     | ● C H H O T U       |
| ● M A M A B H A T | ● SHANTA MUJUMDAR   |
| ● VASANT THENGDI  | ● B U W A S A H E B |

ETC., ETC.,



“ मेरा लडका ”



THE NEW PRABHAT PICTURE

IN PRODUCTION

---

## Our Business

**filmindia** is published in the 1st week of every month.

### SUBSCRIPTION.

Price of single copy	annas 6
Annual subscription (India)	Rs. 5/-
Annual subscription for Burma, & Foreign countries	Rs. 8/-

(Subscription rates include postage).

To ensure quick attention subscribers should quote their subscription numbers in all correspondence. This number is mentioned on the left hand corner of the wrapper of every copy.

The subscription must be paid in advance by Money Order.

### ADVERTISEMENTS.

Advertising in "filmindia" is an opportunity.

The huge circulation of the magazine throughout India, Burma and Ceylon makes it an ideal advertising medium to stimulate sales of any commodity. There is, therefore, a great rush of advertisers and unless space is booked in advance no space can be guaranteed.

#### Tariff for films & other industries.

Full page Inside for single insertion	Rs. 75/-
Half page " " " "	Rs. 40/-
2nd & 3rd Cover " "	Rs. 125/-
4th Cover (Tri-colour if necessary) " "	Rs. 200/-

For a single insertion less than half a page space shall not be accepted.

#### Small Trades & Cottage Industries.

So that the small advertisers who cannot afford to pay the usual tariff may not lose the benefit of the huge circulation of "filmindia" a special short advertisement schedule has been prepared:-

2" x one column of 2" Rs. 10/- per single insertion.

This is the minimum space to be booked at a time.

Any extra inches under this plan will be charged at Rs. 5/- an inch per column of 2 inches.

Advertisements of big industries and films will not be accepted under this plan.

### PAYMENT.

All payment for advertisements must be made strictly in advance without which no advertisements will be published.

In case of local advertisers, approved accounts can be opened subject to the condition that all bills will be made payable within 30 days of their presentation.

All advertisers outside Bombay must pay the charges in advance while booking the space.

Copy of the advertisement must be submitted before the 10th of the previous month for the next issue.

"filmindia" is read from cover to cover and every position is a good position. No special position is therefore guaranteed.

### ILLUSTRATIONS & BLOCKS.

Any blocks or illustrations published for the advertiser in the reading matter will always be a courtesy and not a condition attached to the advertisement contract. All such blocks shall be paid for by the advertisers.

### CORRESPONDENCE.

Business correspondence should be addressed to the firm. The Editor's correspondence should be addressed to the Editor.

### FILMINDIA PUBLICATIONS LTD.,

Offices: 104, Apollo St., Fort, BOMBAY.

Tele: No. 26752

Editor: Mr. BABURAO PATEL

## CONTENTS

### GIRL ON THE COVER

DEVIKA RANI



Metro Insults the Nation  
—Editorial

Bombay Calling  
—By Judas

Editor's Mail

Kicks & Kisses

Round the Town

Studio Close-ups

Howlers of the Month

### TEN ART PLATES



### STOP PRESS

Wilford Deming Jr. is already on the high seas bound for India. This time he is accompanied by one Mr. Ewing Scott who is reported to have received good experience in Metro and other production companies. Everyone knows Deming as he was in India once. This time he is reported to be producing pictures in association with Mr. Mahomed Akbar Fazalbhoj and will probably work in the Film City. Deming will be in India sometime on the 26th of August and it is better for us to wait and watch till then.



*These new Creams contain*  
**"Skin-Vitamin"**  
*without which skin cannot be beautiful*



WOMEN living in the tropics have always had to take particular care of their skin. Now biologists have thrown fresh light on the reasons—and made possible a more effective beauty treatment!

They have found that burning sun and hot, dry winds are constantly drying out of your skin a certain vitamin—the "skin-vitamin"—without which skin loses its freshness, becomes coarse, dull and old looking.



**POND'S  
COLD CREAM**

Replaces the natural oils in your under-skin, preventing wrinkles. Use also for pore-deep cleansing. Now contains "skin-vitamin".



**POND'S  
VANISHING CREAM**

Removes roughness, smooths and softens the outer-skin. Use as a skin-softener and powder base. Now contains "skin-vitamin".

Pond's tested this "skin-vitamin" in Pond's Creams. Skin which was rough and dry became soft and supple—in just a few weeks. Women who tried it were enthusiastic in their praise!

Now you can have these benefits for your skin—in the new Pond's "skin-vitamin" Creams. By replacing the precious "skin-vitamin" they help make your skin fresher and lovelier than ever before!

The new Pond's "skin-vitamin" Creams are available everywhere, in the same jars as before, with the same labels and at the same prices.

**SEND THIS COUPON FOR THE NEW CREAMS!**

POND'S P. O. BOX 144, BOMBAY.  
 Please send me free of charge sample tubes of Pond's Two Creams containing "skin-vitamin". Also generous samples of Pond's new Face Powder.

Name .....

Address .....

No. F. 5.

Subscription :

Inland Rs. 5/-

Burma & Foreign Rs. 8/-

Single Copy As. 6/-

# filmindia

Proprietors : Filmindia Publications Ltd.,

104, Apollo Street, Fort, BOMBAY.

Editor : **BABURAO PATEL**

Vol. 4

AUGUST 1938

No. 4

## METRO INSULTS THE NATION !

**The Home Member & The Police Commissioner  
Must Act.**

"Management reserves the right to refuse admission" is the condition under which a patron of the Metro Cinema, Bombay has to buy his entertainment.

No other cinema in Bombay, not even the palatial Eros, has this condition printed on its ticket of admission.

But in the case of Metro, even on the ticket which costs Rs. 2-4-0 this irritative notice is printed.

That means that even after paying a patron is a suspect.

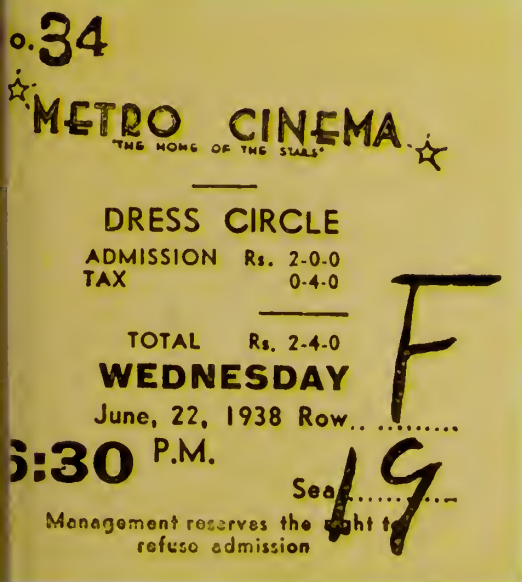
The question which suggests itself is whether the Metro Cinema is a private club or a public place of entertainment.

In the rules under which the Commissioner of Police grants a license for cinema houses in Bombay, there is no provision for this illogical and highhanded condition of admission.

There has been enough trouble about the Metro Cinema in Bombay, ever since the grant of the license for it.

In defiance of public opinion, those responsible for the construction of the cinema have taken ad-

THE METRO "TICKET"



Here's the pawn-ticket of self-respect that admits a patron as a suspect after paying for it. Wouldn't it be better if they searched every one before admitting?



vantage of the legal obstacles and built a picture house which spells a grave menace to the Indian film industry and other local cinemas.

It is unfortunate that a popular government was not in power at the time when the license was granted. Had that been so, our people would not have to-day to suffer the mortification of seeing a huge pile that has trampled down the justifiable protests of our citizens.

In keeping with the reputed arrogance of Americans, the management of the Metro has flung one more insult into the face of our people by reserving the right of admission as aforesaid.

Patrons who pay, to be there on sufferance—that is the position in short.

In any country but India, the manager of the Metro would have been lynched—for that is what he deserves.

What right, moral or legal, has anyone to open a public place of entertainment, to advertise and to invite people to pay and to attend and then reserve to himself the right of pick and choose?

If any of the patrons chooses to become a public nuisance, there is always the ordinary law to look after him.

What right has the management to deal out its own law and pass judgment on a patron who has paid and has legally acquired a right to a seat in the auditorium?

Are we in the age of democracy or are we still struggling in the mediaeval times?

The disgrace of the whole affair is that foreigners should restrict our liberties thus and spit in our face.

The Commissioner of Police must act. If he doesn't, the Home Minister must do so. That condition from the ticket must be removed forthwith or the license to the theatre must be withdrawn.

The arrogant American must be slapped in the face and taught politeness.

If he wants to trade in India, he must help to maintain the national self respect of our people. If he doesn't do so, he must be compelled to close down his business and pack off.

This insulting condition affects the Indian most, as in India, almost the entire patronage of a cinema is Indian. The Europeans who attend the shows are so few in comparison with our large numbers, that any restriction of this nature will always affect the Indians almost exclusively. And with the present day national awakening, such irresponsible acts however small they may be, soon assume the grave form of a national insult.

We leave the matter at that for the present and during the month to pass we expect the Home Minister Hon. Mr. K. M. Munshi to act quickly and decisively.



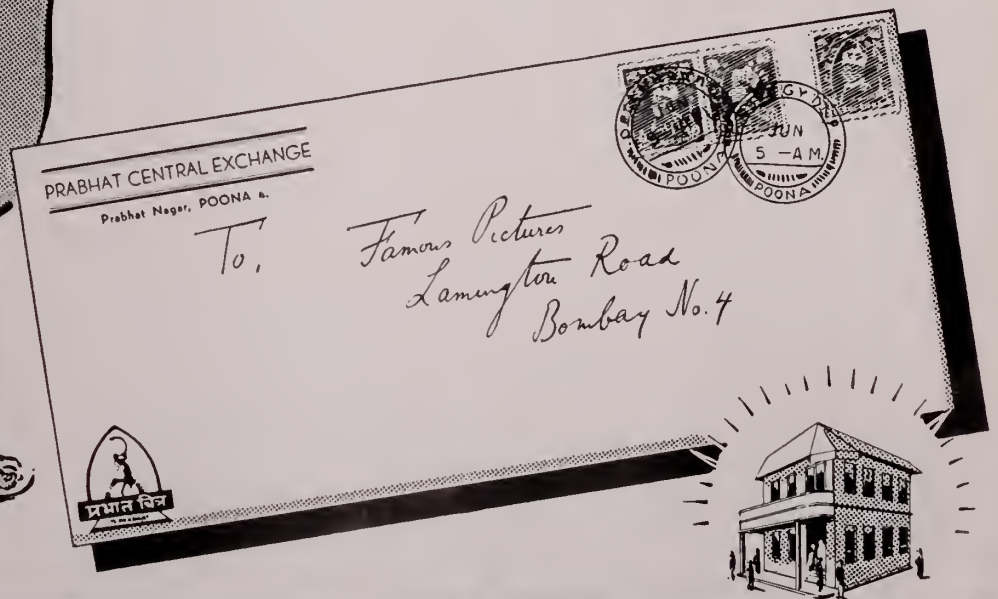
A shot from "Blockade" a coming United Artists release.

# THE POSTMAN THINKS !

...now, where have they shifted ?



Ah ! Fine place this New One !  
Plenty of floor space and well  
appointed offices. Seems to be  
doing topping trade ! Well, all  
luck to you old top ! Don't forget  
to tip me a little more next Divali !





# AN IMPORTANT TELEPHONE MESSAGE

“NEVER TAP OR TOUCH THE  
RECEIVER REST. YOU’LL  
GET A WRONG NUMBER”



*Padmadevi, Colour Queen of India*

Exchange Service from Rs. 34/- in  
a Residence or Rs. 72|8/- a quarter  
in an Office.



# HELP US <sup>T</sup> <sub>O</sub> HELP YOU

BOMBAY TELEPHONE COMPANY LIMITED.

Home Street, Bombay.

Shahpur Road, Ahmedabad.

Wood Street, Karachi.

# ◆ BOMBAY CALLING ◆

*This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.*

## **METRO—NOT ABSOLUTELY FIRE PROOF!**

In 1914, the Commissioner of Police had framed rules under which a license is issued to theatres and cinema houses in Bombay. Rule 261 reads as follows:—

"A license shall be granted only on the express condition that every reasonable and practical and most modern precaution against fire and danger arising from fire is adopted on such premises."

The question is: Has the Metro Cinema observed this condition in its spirit and practice?

If it has done so, how is it that we find a carpet below the feet spread all over the house?

Metro has a bar where people are expected to drink during the interval. Suppose a half-drunk person chooses to throw a burning cigarette-end and the carpet catches fire!

Will this not endanger the lives of the people who attend the show?

Where was the necessity of that carpet when an ordinary rubber matting could have been safer and a better precaution against such possibilities of fire?

In allowing the Metro to indulge in cheap vanity, the Commissioner is taking chances with the safety of thousands who attend the shows daily.

That carpet must be removed and its place must be taken by a rubber matting or Rule 261 must be removed from the book of regulations.

Will the Commissioner of Police do it?

## **WRONGLY AWARDED GOHAR MEDALS!**

The Gohar Gold Medal Committee has announced its 1938 awards as follows: 1. Prabhat

gets the gold medal for the best picture of the year viz. "Duniya-Na-Mane". 2. Motilal for best acting in "300 Days & After". 3. Sitara for best acting in "Watan". 4. Debaki Bose for best direction of "Vidyapati". The 5th medal for the best story of the year was not awarded as no story was considered good enough.

From the four awards I agree with only one as the most appropriate one, namely, the one awarded to Mr. Debaki Bose. In my opinion, though "Duniya-Na-Mane" was a very good picture it was certainly not the best. "Vidyapati" was a better one in several respects and easily the best picture of the year. It ought to have got that award.

Giving Motilal the award of the year for the best acting was another mistake. Though Motilal gave a better performance in comparison with his previous ones, it cannot stand any comparison with Prithviraj's excellent work as the king in "Vidyapati". Prithvi's work was again easily the best of the year.

Still another award going to the wrong person was the one given to Sitara for her work in "Watan". What Sitara has done is poor work when one remembers Kanan Bala in "Vidyapati". Kanan ought to have got that award. That she didn't get it is a pity.

When the Committee decided that they didn't find a good and new story they erred sadly. "Duniya-Na-Mane" had a good story and a good theme that provoked thought. "Duniya-Na-Mane" should have been given the award for the best story of the year.

The distribution of 1938 awards doesn't speak much for the intelligence and the judgment of the members of the Gohar Gold Medal Committee.



I hope that the personnel of the Committee would be soon overhauled and better men with greater artistic leanings appointed if the awards are ever to get a national status. Why not appoint a committee of leading citizens and judge the awards by the process of elimination.

If Gohar's glorious reputation as an artiste is to be perpetuated let it be done intelligently by men who are qualified to do so.

The present method is merely slipshod and produces results that make people laugh.

### A STORM IN THE TEA CUP!

One of those unfortunate incidents which leave behind a bad odour has been the small quarrel between the Prabhat Film Company and the General Films Ltd. The pity of it is that it was all over an actor who only a few months back was an unknown quantity.

To recite the facts in brief, let us remember the hero of "Amar Jyoti": Babasaheb Nandekar. Prabhat claimed a three years' contract on him and objected to his working with the General Films in "Baghban". In "Chandraro More" he was however allowed to work with the consent of Prabhat. But not so in "Baghban".

From sighs and whispers, affairs developed into threats and war, till matters reached a conclusion in the High Court of Bombay on the 14th July 1938.

Prabhat's as plaintiffs prayed for an injunction against General Films as defendants to restrain the defendants from releasing "Baghban" on the 16th July at the Imperial.

After three days' heartburning and talk by counsels and others of both the sides, the Hon. Justice Engineer refused injunction and dismissed the notice of motion with costs. It was one of the most impartial and conclusive judgments I had ever heard.

From the very beginning the whole affair was silly, looking at it from a strictly commercial point of view.

Imagine two good producers quarrelling like school boys for the possession of an actor whose presence or absence would not make any difference in a picture.

Puerile! I should call it. If both the parties did want a fight why didn't they fight it out on the bigger field of competition in quality and production of pictures? That would have been something praiseworthy.



T. P. Rajalaxmi and Master Mahalingam in "Nandkumar" a Tamil picture produced by Pragati Pictures Ltd.

The game was not worth the candle. It only helped to expose the hidden jealousies and the exact love lost between our producers. It paid the solicitors and the barristers to run this family quarrel, while the producers themselves lost money and invited unnecessary ridicule.

### 300 ON THE STREETS!

July has been a bad month for the Indian film industry. With the dawn of the month the Imperial Film Co., which was the oldest producing studio closed its doors suddenly under pressure from its financiers, throwing a small army of over 300 workers on the streets. The crash was expected for a long time but no one could have foretold the exact day when this institution would cease to exist. And the day it did, it provided a shock to all in the industry.

It is an open secret that bad management is responsible for this crash. Almost everyone connected with the concern lost money. And there is hardly any hope of their recovering even a part of it. The people who were badly hit were the poor studio workers including several artistes and technicians of some eminence.

But to the last minute the staff displayed exemplary fidelity and stood by the old Khan Bahadur Ardeshtar Irani.

It is a pity that the Khan Bahadur could not protect the interests of his faithful workers and secure for them the payment of their dues.

One more film company has gone west.

### ANOTHER 250 UNEMPLOYED!

In the wake of this crash came the news that the Saroj Movietone has stopped their own productions and its financiers are bent on hiring out the studio, perhaps as they would hire out a buffalo stable.

This event was also expected sooner or later. But its taking place in July was rather bad for the month.

Saroj throws out nearly 250 persons unemployed.

Nanubhai Desai, the man who always took pride in calling himself the "wizard" of the Indian screen seems to have forgotten his 'tricks' and has just failed to keep his studio running. That much for his vanity!



An intriguing situation from "Nandkumar" a Tamil picture produced by Pragati Pictures Ltd.



### FRIGHTENED FAZALBHOYS?

The biggest surprise of the month, however, and a real surprise at that, was the decision of the Fazalbhoys Brothers to discontinue their production activities in General Films.

It is difficult to find any reason for this unless the Fazalbhoys have come to the end of their financial resources and wish to stop on the way to recover their breath.

Their first picture "Chandrarao More" though not much to speak of in quality, yet proved so successful at the box-offices that the General Films immediately secured a respectable footing in the market.

Three pictures which are ready in hand namely, "Baghban", "Pati Patni" and "Industrial India" also give good hopes of success.

And yet the Fazalbhoys declared that they are stopping production. A strange family this, to close down production just when they were making a name and would have soon made money.

If the Fazalbhoys' close down they will throw out of work another 250 persons, and the sighs of

these starving men will certainly demand a reason of closing from their erstwhile employers.

Are the Fazalbhoys frightened of competition or have they now discovered that this business of production is not theirs?

Businessmen like Fazalbhoys should not throw up the sponge so soon. General Films ought to continue production.

---

### A CORRECTION

Director Shantaram has drawn our attention to a reply given by us to V. M. Sukumar (Tellicherry) in the July issue of "filmindia". The reply as it appears in the issue unconsciously imposes on the great director a liability of a definite opinion. And all this has happened because the printer has dropped one complete line. It is greatly regretted and now we reproduce below the question and answer as in our original manuscript.

**From: V. M. Sukumar (Tellicherry).**

*I would like to know which is the best cine-projector?*

According to Director Shantaram "Bauer" is the machine that is used in 300 theatres. It must be therefore the best. It can be relied upon and is backed by excellent service.



Kumar and Maya in "Postman" a Sagar picture.



# The Great American Motion Picture!

The mightiest spectacle that ever flamed across the screen...Yet you'll remember longest the heart-stirring drama of "the O'Learys against the world"...and their glorious love story!



The great Chicago fire...indescribably spectacular climax to a gaudy, boisterous era!



A homeless populace...driven into the waters of Lake Michigan...views the ruins of old Chicago!

Twentieth Century-Fox presents  
**DARRYL F. ZANUCK'S**  
supreme achievement as a producer  
of distinguished entertainment

# IN OLD CHICAGO



The O'Leary brothers... "You're Mayor...but I'm Chicago and I'd hate to have to kick you out!"



Dion O'Leary, Chicago's political boss, craving riches and power...but most of all, glamorous Belle Fawcett!



The Hub...in Chicago's infamous "Patch", that had to be cleaned up...or wiped out!



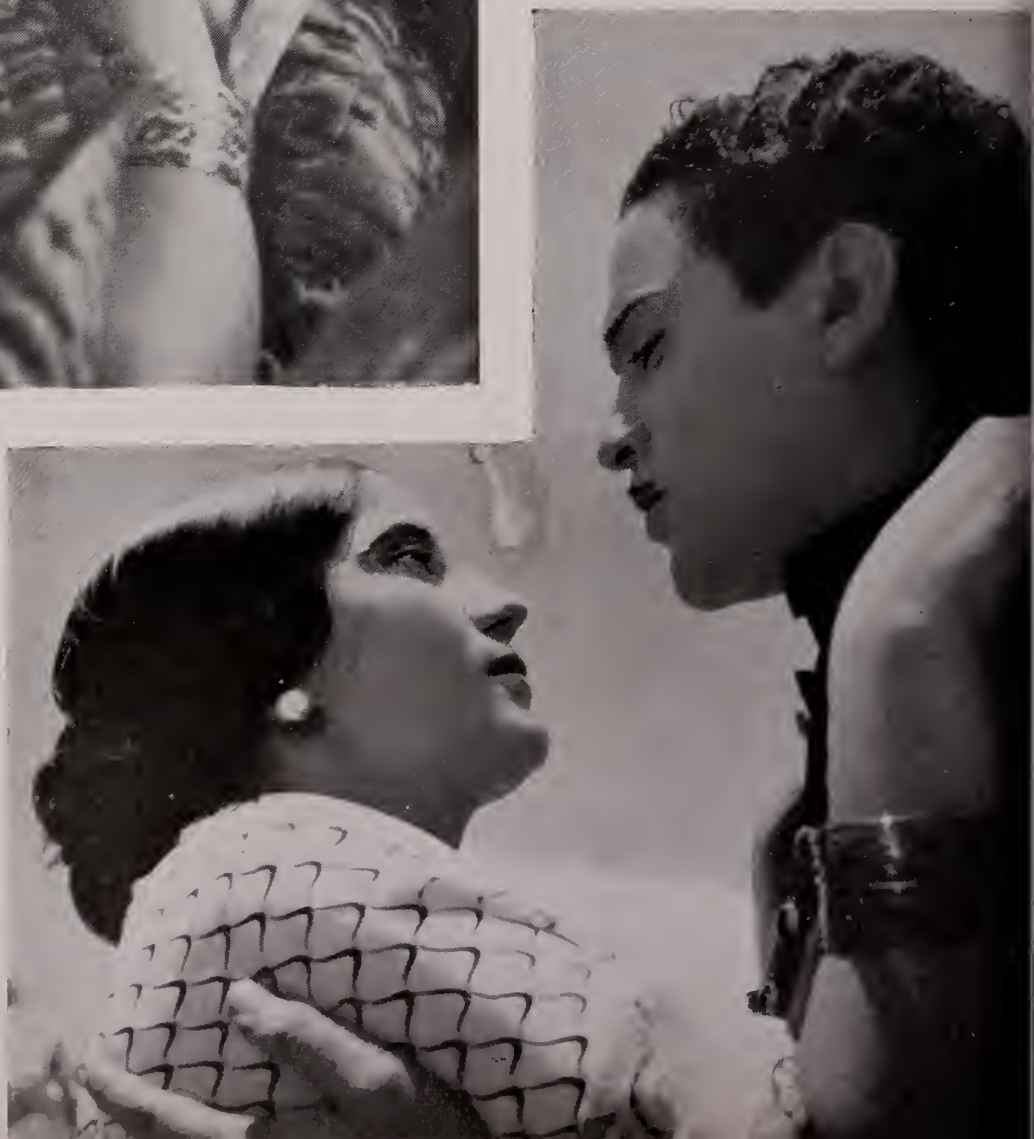
Old Chicago...new, raw, bold! Raucous boom town of easy money and easy ways!

TYRONE  
**POWER** • ALICE  
**FAYE** • ANDY  
**AMECHE** • BRIAN  
**DONLEVY**  
PHYLLIS BROOKS • TOM BROWN • SIDNEY BLACKMER  
BERTON CHURCHILL • JUNE STOREY • PAUL HURST  
Directed by **HENRY KING**

Associate producer, Kenneth Macgowan. Screen Play by Lamar Trotti and Sonya Levien.  
Based on a story by Niven Busch. Music and Lyrics by Gordon & Revel, Pollack & Mitchell.



Maya — Sagar's firefly—  
that attracts the most at-  
tention in their recent pro-  
ductions once again fea-  
tures in "Postman" a social  
picture.



In "Zamana" a Krishin  
Movietone social picture  
Padmadevi and Nazir give  
great performance.

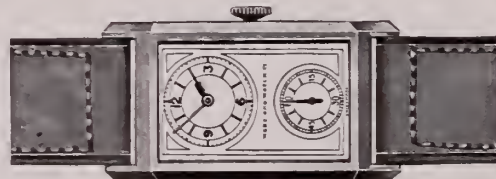


# FOR THOSE WHO SEEK THE BEST—



Best in Design, Workmanship,  
Performance and value for money --

**THE CHOICE IS OF "WEST END" !**



**THE "BIJOU TWIN DIAL"**

West End Patent Everbright Steel ... Rs. 72

18-ct. Solid Gold ... Rs. 185

*Profusely illustrated Catalogue FREE on demand.*

**West End Watch Co.**  
**BOMBAY CALCUTTA**

*Announcing !*

The Inauguration of Ezra Mir's

Independent Company:—

**EVEREST PICTURES CORPORATION**

*Now Preparing:-*

THEIR MAIDEN PRODUCTION

To be produced under  
the personal supervi-  
sion and direction of  
**EZRA MIR.**

★ **SITARA** ★

One hundred  
per cent  
entertainment.

**A GIPSY MUSICAL**

OF FIERCE HATE ♦♦♦ VOLCANIC LOVE ♦♦♦ BREATH TAKING SITUATIONS.

**LOOK OUT FOR FURTHER ANNOUNCEMENTS.**

*Executive Offices:* Neelum Building  
51-53, Tribhovan Road, Bombay-4



**EVEREST PICTURES CORPORATION**  
The Hall mark of solid Entertainment



# **The Unusual!!**

The Problem of selecting a Gift is always a very difficult one. We have in our Show Rooms Gifts that we assure you are unusual and we feel certain that a Gift selected from our stock will be greatly appreciated by its recipient, because we feel sure that it will appeal in as much as the Gift will be something that he or she has never seen before and also that it is most unusual.

Our Agents all over the world are incessantly on the lookout for unusual novelties and we pride ourselves in stocking a most complete range of novelties India.

Our stocks are large and varied and include everything from steel furniture, watches, clocks, electrical novelties of all descriptions, choice crockery and glassware that we assure you are unobtainable anywhere else.

---

*A Visit to our Show-room will convince you*

*The* **"NOVELTIES"**  
**PROPRIETORS-BOMBAY AUTOMOBILES**

HUGHES ROAD ♦ Phone 41448 ♦ BOMBAY No. 4

# THE EDITOR'S MAIL

*Readers "when you are worried" write to me. I will do my best in serving you. Serious matters will be treated seriously, while flippant letters will receive like replies.—The Editor.*

**From: V. G. Dhar (Cocanada).**

*Are you related to Sardar Vallabhbhai Patel? Fortunately not. Do you find any points of affinity?*

**From: B. R. Seshagiri Rao (Bangalore).**

*Is "Gentleman Daku" not a better picture than "Daku Mansoor"?*

*From an entertainment point of view, yes.*

**From: V. N. A. Rao (Madras).**

*If I pay a decent salary to Shanta Apte will she come to Madras to work in a Hindi picture?*

*Do you imagine that others on this side cannot afford to pay her a decent salary? There are some who would go in for a lot more than mere decent. Besides, do you think that Prabhat's are playing through their business? They know what Shanta is and they can afford to keep her, apart from knowing how to do so.*

**From: S. B. Hunnaji Rao (Bellary).**

*I am very anxious to see Shanta Apte personally and hear her music. Will she accept my invitation?*

*She will, provided the invitation is torn from your cheque book. But I don't think there are any chances in the near future, as the memories of her last professional tour to Ahmedabad are still too fresh in her mind.*

**From: E. Masih (Bangalore).**

*Where is Sarala of "Zambo" fame?*

*I can't tell you the exact address of the place where she has gone, but she departed from this world a couple of months back. In dying the poor girl left Bhavnani without a heroine for his jungle pictures.*

*Who are the four best directors in India?*

*V. Shantaram, Debaki Bose, Nitin Bose, and P. C. Barua. They are, by the way, the only good ones.*

**From: Ramjilal Srivastava (Lucknow).**

*Whom do you prefer in music from the following:—Ratnaprabha, Kanan Bala, Hirabai Barodkar and Indira Wadkar.*

*Hirabai and Indira are classic songstresses. They are more suitable for a public concert. Ratnaprabha, though she has worked in seve-*

*ral films, is in my opinion, more suitable for a private party. Kanan is a melodious poem in pictures and I like her the best.*

**From: B. N. B. Vathsal (Secunderabad).**

*Why don't you encourage other film magazines besides yours? Is it sporting?*

*I am in business and my first care is my own magazine. I am not playing cricket.*

*Don't you think that V. Shantaram will make a suitable match for Shanta Apte?*

*I think so, but Shantaram ought to. Shanta, of course, should have no objection. Knowing that Shantaram used to act once, I suggest this alliance only in pictures. In any other sphere, I am afraid, Shantaram is not much good, being a married man with a family.*

**From: P. L. N. Rao (Masulipatam).**

*Has Devika Rani got any children?*

*Not to my knowledge. Why are you worrying?*

**From: R. S. Sanghi, (Hyderabad—Dn.).**

*Who is superior in singing: Uma or Kanan?*

*Kanan!*

*Which is the better picture: "Mukti" or "The Unexpected"?*

*"The Unexpected".*

*Who is the greater genius in direction: Barua or D. K. Bose?*

*Did you say genius? Then I think Bose beats Barua.*

**From: K. Madhu (Bellary).**

*Is there any relationship among D. & E. Billimoria and Ghory?*

*D. & E. are brothers. Ghory is related to them as a friend.*

*Where is Miss Sulochana now? Has she got her husband?*

*I don't know whether she has got the husband but I know that she was married alright and naturally she ought to have him on hand. She is producing her own picture called "Prem Jyoti".*

**From: Ratansey D. Thakar (Nagpur).**

*Why is Mr. P. C. Barua going to England?*

*In search of something he can't find here.*



The Projector that has saved thousands  
For producers, distributors and exhibitors



The Projector that has earned thousands  
for producers, distributors and exhibitors



Guarantees the goodwill  
of all Indian Producers



**PROJECTORS**

THE "INTERNATIONAL" PROJECTOR  
FOR  
NATIONAL ENTERTAINMENT

THE INTERNATIONAL TALKIE EQUIPMENT Co.,

ROXY CHAMBERS

NEW QUEEN'S ROAD

BOMBAY

SUB-AGENTS:

SARASWATI STORES.  
FAMOUS PICTURES.  
SAXENA & CO.

MADRAS  
BHUSAVAL  
DELHI & LAHORE

ANGEL TALKIE EQUIPMENT CO.  
SONPAL TALKIE FILM SERVICE  
CENTRAL TALKIES.

BEZ WADA  
CALCUTTA  
JETPUR

Please Note The Change of Address.

**From: P. Krishna Murthy (Madras).**

*May I know why Chandramohan left Prabhat?*

To become a partner in Huns Pictures. They say that he has a share in the profits of "Jwala". The question is whether "Jwala" will leave any profits behind. By the way, Chandramohan is reported to have left Huns now.

**From: B. Rabindranath (Guntur).**

*Why do not our producers produce short comedies for the Indian screen?*

Comedy needs greater intelligence than the ordinary plot of which our producers are fond. Producers follow the line of least resistance and minimum intelligence. Several producers, as I find them to-day have not yet sighted humour. Their life has been a tragedy and how do you expect them to turn out humour. I, however, agree with you that we ought to have comic shorts with our usual film fare.

**From: Krishna Rao Kisri (Cocanada).**

*Can you give me a good plan to construct a cinema house? I want the estimate also.*

Write to Mr. Jagannath J. Patel, International Talkie Equipment Co., Roxy Chambers, Queen's Road, Bombay, and he will give you the most reliable details.

*Will you print a tri-colour photo of Padmadevi, the Colour Queen?*

Will I? Old chap, you have asked me a question!

**From: G. S. Preet (Rawalpindi).**

*Why not introduce some awards like "The Academy Awards" in our film industry? Don't you think that persons like Shantaram and Sircar should give a lead in this and train public opinion?*

Indeed, why not, is what I have been asking them in private. I don't know whether Sircar will take the lead, but Shantaram might, with his usual enterprising spirit. I have already spoken to him and he has promised to set aside a large fund for granting annual awards. You know Shantaram can afford to do it. What worries me now is to find the "academy". Failing to find one, we shall, of course, have to name the awards after Shantaram.

*I object to Padmadevi being a constant favourite of "our Editor". One paper describes you as her guardian; another paper calls you a 2nd Barua in our film industry who doesn't tell the truth about himself?*

Who told you that Barua doesn't do so? Why do you drag him in and couple an innocent man with me? What personal objections have you to Padmadevi being my favourite? As an Editor, I am doing my best to serve you. Why do you want me to trade in my personal likes and dislikes, for your pleasure? As regards

truth, I think I have always told my readers everything about myself. Is there anything wrong in a human being having faults and weaknesses? I have them in plenty and they make me all the more interesting to my friends and readers. Are you by any chance, a saint? If so, change your profession and remember that there is more glamour in sin.

**From: Om Prakash Sharda (Ludriana)**

*Why do our producers get laymen as 'directors' for their pictures?*

Because the producers themselves are laymen.

**From: W. S. Ranney (Karachi).**

*I want to know the present activities of Sulochana, Ermeline, Shanta Apte and Devika Rani.*

Sulochana is playing the heroine opposite D. Billimoria in "Prem Jyoti". When she is not doing that she has her husband on hand, which means, that she looks after her family, which, so far is only made up of two persons—the other being Dr. Weingarten.

Ermeline has also acquired family worries after her retirement from the screen. Shanta Apte is being shot by Director Kale in the settings of a new social picture by Prabhat called "My Son". Devika Rani works from morn till night at the Bombay Talkies studio so that Rai Saheb Chunilal may get a quicker chance to lord it over at the Roxy, Bombay during the release of "Vachan". When Devika is not working, she keeps on smoking cigarettes.

**From: Miss Tilly C. Kirpalani (Karachi).**

*What are the real names of the following: Sulochana, Sabita Devi and Yasmin (Malti).*

1. Ruby Mayers (Sulochana)
2. Miss Gasper (Sabita Devi)
3. Betty Gomes (Yasmin).

**From: Lila K. Gurbaxani (Karachi).**

*Who is the best actor from the following: Saigal, Prithviraj, Pahari, Yusuf Effendi and Chandramohan.*

Prithviraj is easily the best.

**From: Miss P. G. Badlani (Karachi).**

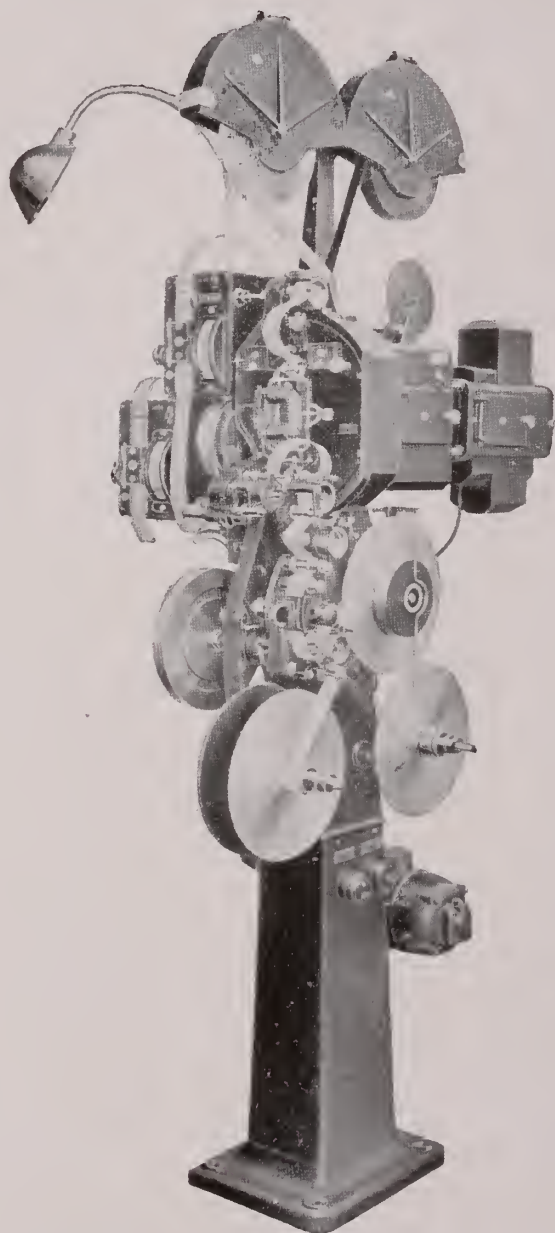
*Please rate the acting talents of the following: Devika Rani, Sabita Devi and Jamuna.*

Jamuna is easily the best artiste in so far as real acting is concerned. Her work in "Devadas" was eloquent of art and realism.

Devika Rani comes next. She is sincere in her work and tries to give her best every time. Her wonderful personality makes up for a lot in acting. Sabita gave only one good performance in all her career and that was in some parts of "300 Days & After". With the exception of that she has not done anything worthwhile considering in the field of acting.



# Keeping Pace with the Latest Mechanical Development



**ARRI B11 A. T. A. FILM PRINTER**  
Picture and Sound Printing Machine Combined  
with Automatic Light-Change for Picture and  
also full Automatic Light-Change for Sound.



**Announces the Uncanny Film Printer  
Which Set Hollywood Talking**



It has numerous small and big improvements over all the other existing printers. The Americans give the seal of their approval grudgingly but in case of ARRI they couldn't withhold one. And here it is



This is your guarantee & remember  
“**Prabhat**” has bought one  
already and given the others a lead !

***Write for illustrated Catalogue and further particulars to :***

The Sole Agents for India, Burma & Ceylon :

**THE INTERNATIONAL TALKIE EQUIPMENT Co.,**

“ROXY” CHAMBERS

**BOMBAY**

NEW QUEEN'S ROAD

Please Note The Change of Address.

**From: A. Janardhan Aise (Udipi).**

I have been observing that to express emotional feelings almost all actresses have their own peculiarities, e.g. Sulochana resting her cheeks on her palm, Durga Khote heaving her chest at a tremendous speed, Shanta Apte wrenching and rubbing her hands, etc. Can't they express emotions without these gestures?

Perhaps they think that in these jerks and gestures true acting lies. If they only 'lived' the parts they played, these jerks and gestures would be unnecessary. And 'living' the part is the height of good acting. At present most of the girls only use those parts of the body which move most to express that there is some emotional disturbance within.

**From: Balbirsingh Marvaha (Jubbulpore).**

Do you think Leela Desai to be the best dancer on the Indian screen? If not, who is the best?

Leela Desai is one of the good ones we have, but the best is Sitara who is now working in the Ranjit Movietone. She is a classic dancer with a far advanced technique, than others. In addition she has grace and charm.

**From: M. Imam (Patna).**

What is the age of Devika Rani? Has she any children?

They say that her age is 21. Fortunately, she has no children. Fortunately, because, I am her screen fan.

Once I read in "filmindia" that Zubeida has got a bonny baby. Who is the child's father?

You are asking us too much. Only the mother could tell you that. Write to her and inquire.

**From: Biren Kazmi (Benares).**

Who is the best dressed personality (male and female) in the Indian film world?

Amongst actors: Mr. Baburao Pendharkar  
Amongst Actresses: Miss Rose  
Amongst Directors: Mr. Ezra Mir  
Amongst Distributors: Mr. Dayaram Shah (you can also smell him from a mile).  
Amongst Producers: Mr. Kikubhai Desai (Paramount).

Generally the best dressed people are the extras who come from the Punjab. They beat the best of the above named gentlemen.

Padmadevi knows dancing. Will she dance to my tune?

She will, if the tune is in tune with her own emotions. Can you play that tune?

# CHEAPER THAN

# EVER BEFORE

Ultra Modern Time Pieces and Several Other Articles  
FOR HALF PRICES.



The House for QUALITY AND BEST VALUE

LATEST CREATIONS IN SILK SAREES,  
CHIFFONS, GEORGETTES IN UP-TO-DATE  
COLOUR SHADES, SELECTIONS IN BORDERS,  
GOLD AND SILVER BROCADES IN SHIKAR  
AND OTHER LOVELY PATTERNS TO CHOOSE  
FROM

At Rock Bottom Prices

ALSO SEVERAL ARTICLES IN JEWELLERY,  
CARPETS, & CURIOS

DISPLAYED IN

# SALE

NOW AT

# POHOOMULL BROTHERS (India)

275, Hornby Road, Fort, BOMBAY.



# JUST LISTEN!

International Talkie Equipment Co., Bombay.,  
have great pleasure to announce that they have  
been appointed sole agents for the well-known

## KORTING RADIOS



Manufactured by  
MESSRS. DR. DIETZ & RITTEN OF LEIPZIG,  
GERMANY.

Same "INTERNATIONAL" service that has  
made "BAUER" famous is your guarantee.

Write for literature or call for a demonstration at  
our show-rooms



"KORTING RADIO HOUSE"

26, NEW QUEEN'S ROAD

BOMBAY No. 4

*Prakash people first produced "Passing Show" and then "State Express". What brand of cigarettes are they going to produce next?*

If they need money "Scissors" would be handy. But with Sardar Akhtar in the staff, "Red Lamp" would be convenient to give the audiences a scare.

*I hear that Hadi previously with the Imperial has become a Sadhu?*

I believe you. But what kind of a Sadhu has Hadi become?

**From: Bhasker Rao (Raichur).**

*From the following four pairs: Madhuri and Devika Rani; Shanta Apte and Uma; Sulochana and Gohar; Sabita and Padmadevi; who is the better artiste from all view points?*

Devika Rani is miles better than Madhuri.

Uma used to act better than Shanta once, but Shanta has improved a lot recently, while Uma has not given any outstanding performance during the last year.

Between Gohar and Sulochana, Gohar is easily the better one and one of the best ones, in the industry. Sulochana never reached the emotional heights of acting as Gohar has done through several pictures.

Between Sabita Devi and Padmadevi, Padmadevi is any day a far better artiste than Sabita. For pathetic and emotional work, Padma has few rivals in our filmdom. Padmadevi's dark oriental charm outweighs all the artificial glamour of Sabita on the screen. While Sabita has given only one good performance in all her career (in "300 Days & After"), Padma has several excellent performances to her credit.

**From: M. Din (Peshawar Cantt).**

*Is Jayant of Prakash a Muslim? What is his real name?*

His name is Zakeria Khan. And like his name he is a frontier man. Yes, he is a Mahomedan.

**From: Anil Bhathija (Bombay).**

*I am an admirer of Durga Khote and I want all the news about her?*

I can't give you all the news. Write to Mubarak Merchant c/o Nataraj Films, Queen's Road, Bombay and he will tell you all you want to know. By the way, what is your age?

**From: Harkishan U. Jhangiani (Hyderabad).**

*Which is the best actress out of the following and why?*

Norma Shearer, Greta Garbo, Jeanette McDonald, Joan Crawford and Marlene Dietrich.

Norma Shearer has that mellow and soothing personality that warms anyone's heart. Greta Garbo's ascetic poise attracts but awes at the same time. Jeanette McDonald is vivacious and entertaining.

Joan Crawford looks cold and designing. Mar-

lene Dietrich has only glamour and no looks. Her half-closed eyes—and she generally keeps them so—are seductive. I think Norma Shearer is the best artiste in so far as acting goes, even better than Greta Garbo who has, of late, been typed in the same kind of roles. Norma is more versatile. Joan Crawford is better than Jeanette in acting. Marlene doesn't act much, her cameraman does a large part of it.

*What do you think of Clarke Gable?*

Not much! He is a publicity "product".

*What is your opinion of Mehboob as a director? In spite of "Jagirdar's" success, to me he knows anything but direction.*

You seem to be having correct judgment in certain matters. Read my reviews of Mehboob's picture and you will know what I think of his direction.

*Between the two: Maurice Chevalier and Eddie Cantor who is the better artiste and who has the greater draw?*

Eddie Cantor beats Chevalier in both things.

**From: Miss R. A. M. (Indore).**

*I learn that Barua is in love with Jamuna. How far is this rumour true?*

It is not a rumour. It is a fact. He is in love with her work and so am I.

*Being the niece of Tagore, is Devika Rani not rich enough to serve her husband? Then why does she work in pictures?*

Because it is richer to do so. Besides, by working in the films, she serves her husband better. You see, her husband is a producer.

**From: Y. S. Patel (Bombay).**

*In which picture has Maya Bannerjee acted her best?*

In "Jagirdar" she gave a pretty good performance. But thereafter she seems to have somehow become stale.

**From: Dilip S. Dani (Godhra).**

*I want to know whether Jayshree Films exists at present.*

Yes, in our memory and stares at us in our account books.

**From: Mohd. Shafi (Port Blair—Andamans).**

*If you were a Mahomedan with Urdu as your favourite language, would you have preferred Prabhat pictures in Hindi?*

Admitting that Prabhat pictures are weak in this section of production, what makes you presume that Urdu is not my favourite language. I consider Urdu to be the most beautiful language in the world. It has a word for every expression of the mind, and the heart and romance cannot get a better tongue than Urdu. As regards my being a Mahomedan, though I am born a Hindu, Islam is as near my heart as my own religion. Someday, when you come down to Bombay, I might surprise you with my intimate knowledge of your religion.



# PRAGATI'S NAND-KUMAR

With Master Mahalingam, T.P. Rajalaxmi, T.S. Rajalaxmi,  
Krishnamurthi, G.R. Sandow etc.

கிருஷ்ணன் :

ராகம் : ரவிச்சந்திரிக — தாளம் : ஆதி.

பல்லவி

புகதர்ம முறையே தியான விஸ்வாஸ்  
பத்தர் பாப விராச மாம் (புக)

அதுபல்லவி

லோக ஸம்ஸ்காரத்தமே கோபாலரூப்  
பாகவத பவ்யமான தேகமேற்றது தானேசுதர் (புக)

சரணம்

கோகுல மதனிலே குழந்தையை போலே  
கோபிகளோடே குலாபியே கூடி  
ஆகுல பாலரோடடியே பாடி  
ஆனந்தமாக சமானம் தாகவே  
பால்ய லீகைகள் பலவிதமாகவே

Read the Songs.  
you hear them  
roll them on your  
Booking Thru :

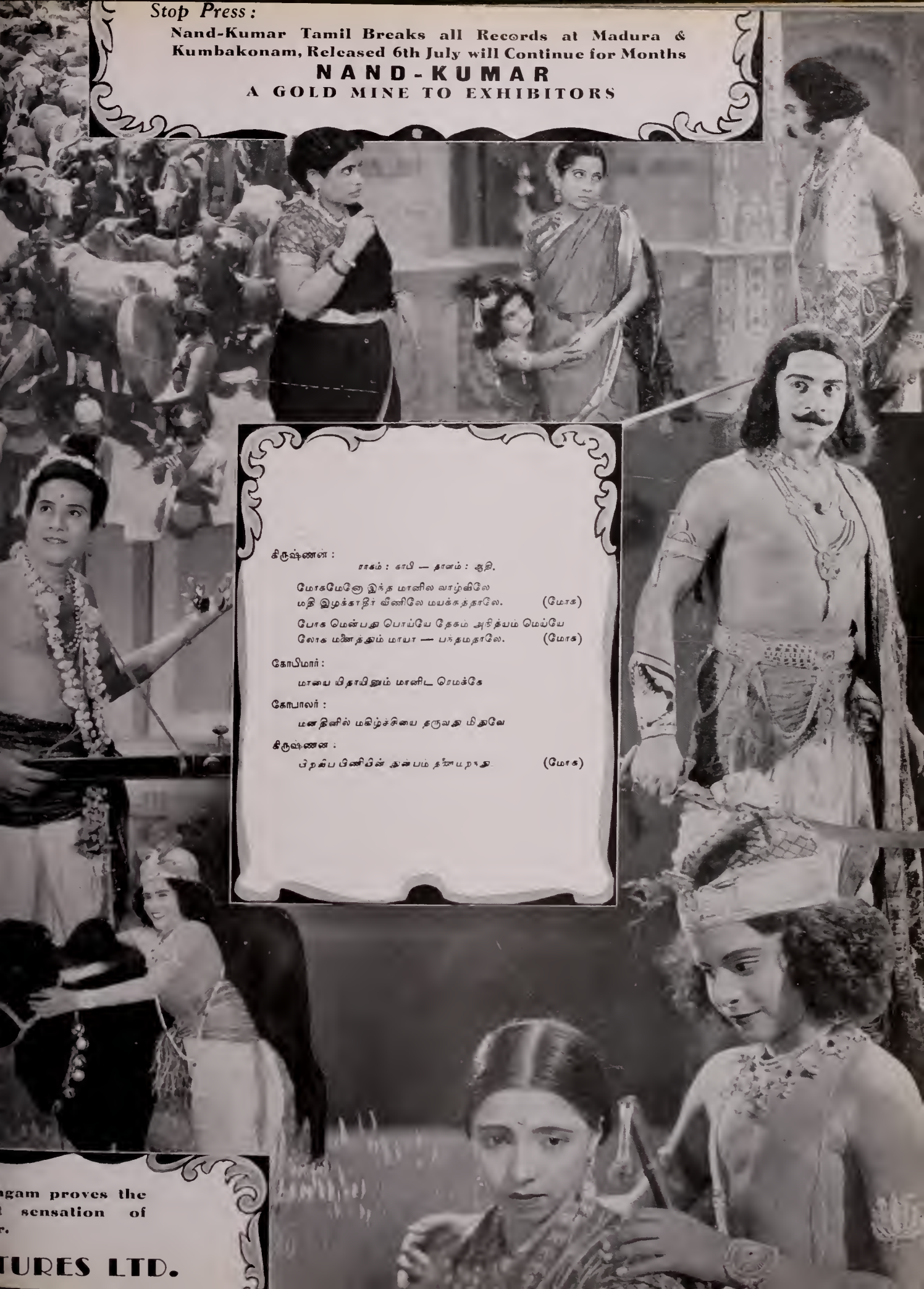
PRAGATI



Stop Press :

Nand-Kumar Tamil Breaks all Records at Madura & Kumbakonam, Released 6th July will Continue for Months

**NAND - KUMAR**  
A GOLD MINE TO EXHIBITORS



கிருஷ்ணன் :

ராகம் : ராபி — தாளம் : ஆதி.

மோகமேனே இந்த மானில வாழ்கிலே  
மதி இழக்காதீர் விணிலே மயக்கநாலே. (மோக)

போக மென்பது பொய்யே தேகம் அரிதவம் மெய்யே  
லோக மனைத்தும் மாயா — பந்தமதாலே. (மோக)

கோபிமார் :

மாயை யிதாபினும் மானிட ரெமக்கே

கோபாலர் :

மனதில் மகிழ்ச்சியை தருவது மிதுவே

கிருஷ்ணன் :

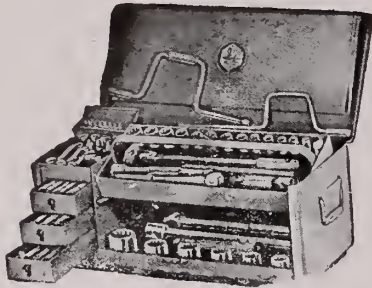
பிறைப பிணியின் துன்பம் தீர்ப்பது. (மோக)

agam proves the  
sensation of

TURES LTD.



# BLACKHAWK



Model 90W the "Big Chief" Set. A beautiful assortment of 90 wrenches to handle all repair work, big or small. Removable tote boxtray. Three pull drawers. Extra space for additional equipment.

Rs. 475-0

## HYDRAULIC JACKS AND TOOLS.



America's Finest Productions.



BLACKHAWK hydraulic jacks and socket wrenches—used by mechanics and garagemen all over the world—are famous for their accuracy, durability and perfected manufacture.



Model S-7 Curb jack built for grease and wash rack service and for quick brake adjustments and tire changes. Capacity 1½ ton. Long chassis and handle sneaks the S-7 under new cars with long rear overhangs.

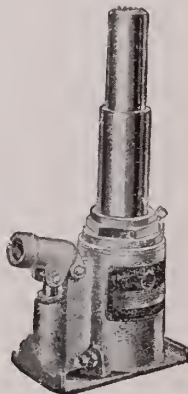
Rs. 130-0

VARIOUS MODELS WITH LIFTING CAPACITIES OF 1 to 12 TONS OBTAINABLE. SIMPLE DESIGN; RUGGED CONSTRUCTION.



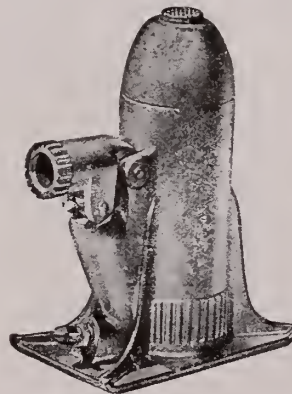
The new BLACKHAWK PICK-UP JACK TA 24 lifts cars in the easiest and most comfortable way. It is operated by hydraulic power. The pump and release valves are located at the top of jack.

Rs. 28-8



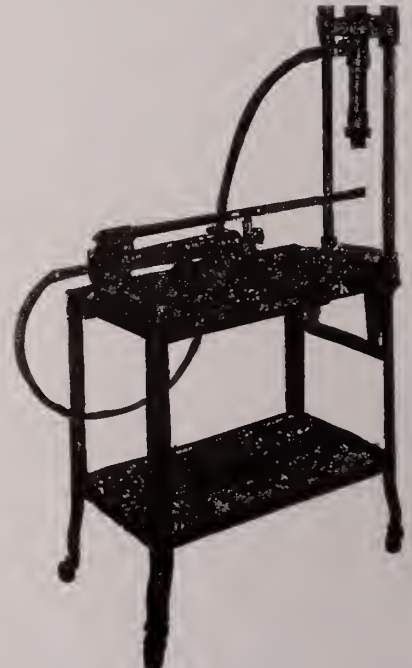
L5.5 slides under the axels of cars with small wheels and big balloon tyres. Capacity 1 ton. Low lifting point 5½". Lift of Jack 7". Total height 12½".

Rs. 27-12



Model TA-7 "WINGS" an entirely new idea in car-owner jack design. It is just a light hand-ful but a regular power-house in action. Capacity 1½ tons. Hydraulic lift 5¾".

Rs. 16-0.



PORTO-POWER Model S-50 is a workshop on wheels. The portable Hydraulic Power for Body Rebuilding Frame and Axle work, General shop jobs. It has a convenient, wheeled stand for portability with press mounted on one end. All the attachments are at your finger tips to save time and speed rebuilding jobs. Rs. 525-0.

SPECIAL DISCOUNT TO THE TRADE

Write for fully descriptive folder.

## EMPIRE AUTOMOBILES

Props. RANE LTD.

New Queen's Road, Bombay-4.

Phone: 22475 & 24559



grams: AUTOWORKS

Branches: CALCUTTA, DELHI, SECUNDERABAD.

**DEVIKA RANI—**

The one and only! In  
"Vachan" the next picture  
of Bombay Talkies, once  
again we shall renew her  
pleasant acquaintance and  
thus wake up affectionate  
memories.



If this is the taxi girl then  
Ranjit's "Taxiwali" will be  
worth seeing. Who doesn't  
know Sunita Devi that  
popular dancer?





# Kicks and Kisses

Our editor knows of a drinking man who is just like the moon—always bright when he's full.

The fool marries the girl he loves; the wise man loves the girl he marries.

Puppy love often gets a girl in the doghouse.

The best years of a girl's life are the first five she's eighteen.

A needed invention just now is a non-refillable baby carriage.

It doesn't take long for a pensive girl to become expensive.

A sweetheart, unlike a sweetie, is one you love when you are sober.

Love is spelt with a capital. The bigger the capital the bigger the love.

Girls are not democrats. You can't convince them that one man is as good as another.

There's no law against looking at another man's property, unless it's through a key hole.

To have a career in the chorus, a girl must start at the bottom and warm up.

Man is the only animal that can be skinned more than once.

Then there is a girl who went to a genealogist to have her family tree looked up, and he traced a couple of limbs so far that she had to slap his face.

When it comes to theatrical costumes nothing succeeds like nothing.

A new simile—as hungry as a moth at a nudist camp.

A girl on your mind isn't nearly as much fun as one on your lap.

When girls drop their eyes men should pick them up.

Rouge is what makes a girl terrible when she doesn't use any.

In order to jingle coins in your pocket you've got to shake a leg.

When a girl starts stroking a fellow's hair, she is usually after his scalp.

He: "Can you cook dearie?"

She: "I don't know, but I used to make wonderful mud pies."

He: "Now I'm about to steal a little kiss."

She: "Let the crime wave begin."

She: "Is there any art in kissing?"

He: "The only art is, art thou willing."

A girl doesn't have to be clumsy to break the Ten Commandments.

A pedestrian is a girl who doesn't neck.

A gigolo is a man who earns his keep by heart labor.

He: "Could I have just one little kiss?"

She: "I don't cater to the retail trade."

Here's one about a deaf man who had a lot of success with the girls—He couldn't hear them say "no".

It's when a man's nearest that he goes furthest.

There's one man who tries to make things as brief as possible—He makes girls' bathing suits.

When a girl's as fit as a fiddle she usually has a beau.

The greatest labor-saving device is the will of a millionaire.

He: "Do you think it is possible to communicate with the dead?"

She: "Oh, yes, I hear you distinctly."

What the new cars need is chatter-proof glass behind the driver's seat.

Our editor tells one about a tired divorce judge who's getting triangles under his eyes.

Sensational Sale for one Month only.

Best Bargain

No middlemen's profits mean, lowest price for marvellous value high quality Swiss Wrist Watches. Lever movement. GENTS & LADIES



REDUCED PRICE Rs. 8 - ONLY

10,000 Wrist watches, rolled gold & chromium plated have just received. Correct time keeper. Attractive designs, Shape: Round, Oct. & Rect. Best for Dowry, Present or Gifts. If not approved they can be exchanged. Please do not ask for catalogues because wrist Watches are imported in three shapes only, as above. Postage & packing free to a purchaser of 3 Watches at a time. Watch in appearance is equal to Rs. 50 - Please avoid disappointment and apply sharp to

THE ORIENT WATCH IMPORTERS,

(DEPT. F.)

Post Box 979, BOMBAY 1.

"Would you marry a man without knowing his past?"

"When I marry a man I'll be his past."

The best lie detector is a wife.

The reward of virtue is merely virtue.

Some girls long to neck, while others neck too long.

An old maid is a woman who was once ripe for love, but wasn't picked.

Too many girls have that night-school complexion.

The trouble with level headed girls is that they usually are also flat-chested.

When a girl knows all the answers, she has usually been going with questionable people.

Once an actress put on so much weight that her studio billed her as a double feature.

Goldiggers are just like goats. They use their heads when they go after a man.

Some girls are like snow. Soft and white—but cold as ice.

It is not wrong for a man to take a girl out and not spend money on her. But it is very, very difficult.

It takes a girl with dreamy eyes to keep the men awake.

The difference between an old maid and a politician is that a politician is a humbug and an old maid is a bum hug

Some girls are like cigars. They reveal how bad they are when lit.

A capitalist is a guy who earns his money by the sweat of your brow.

Jerrold flirted with his stenographer, occasionally he smiled at a girl on the street, he winked at his waitress and he flattered his wife's friends.

Jerrold did not care a whit for any of them. They really bored him. But his wife liked to think he had to be watched and he liked to please her.



For  
Eternal Youth  
and Beautiful  
Figure

**FIGURFINE**

Bust-Develop-  
ing Set, re-  
builds fallen,  
flat and unde-  
veloped bust,  
due to illness  
Motherhood,  
or General  
Debility.

Set of three  
Bottles Rs. 15.

For free literature write to:-

**CONTINENTAL DRUG STORES**

115, PRINCESS STREET, BOMBAY 2



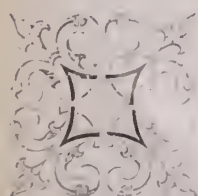
Miss T. S. Rajalaxmi as "Radha" in "Nandkumar" a Pragati picture.



**GINGER ROGERS**  
(R.K.O. Radio Star).



Prabha and Bibbo in "Gramophone Singer" a Sagar's picture coming to the screen very shortly.



PRABHAT'S NEW CHARMER



**Mrs. SHANTABAI HUBLIKAR.**

*Meet a new sweetie for the first time through "filmindia"! She is the singing heroine of "My Son" a Prabhat picture now under production. See and hear her and say, "By God, what a girl"!*





N  
PRESENTED

DEVIL

VAC

✿ ASHOK KUMAR  
✿ MIRA ✿ M. N.

BOMBAY

R





NEW WAY  
RANI

HAN

DEVI ❀ MUMTAZ  
AMTA PRASAD

S LTD.







**LEELA CHITNIS**

*This well known artiste is once again seen in "Jailor" a Minerva Movietone picture directed by Mr. Sohrab Mody. The picture is running at the Krishna Cinema, Bombay.*



Miss Leela, this celebrated artiste, wins applause in "Raja Gopichand" a Saraswati Cinetone picture.



In "Achhoot" Gohar courts a cycle and proves that she can do it as well as others. The artistic composition of this photograph is recommended to amateurs.





# RAJA GOPICHAND

**A SARASWATI**

**A Superb Spectacle**

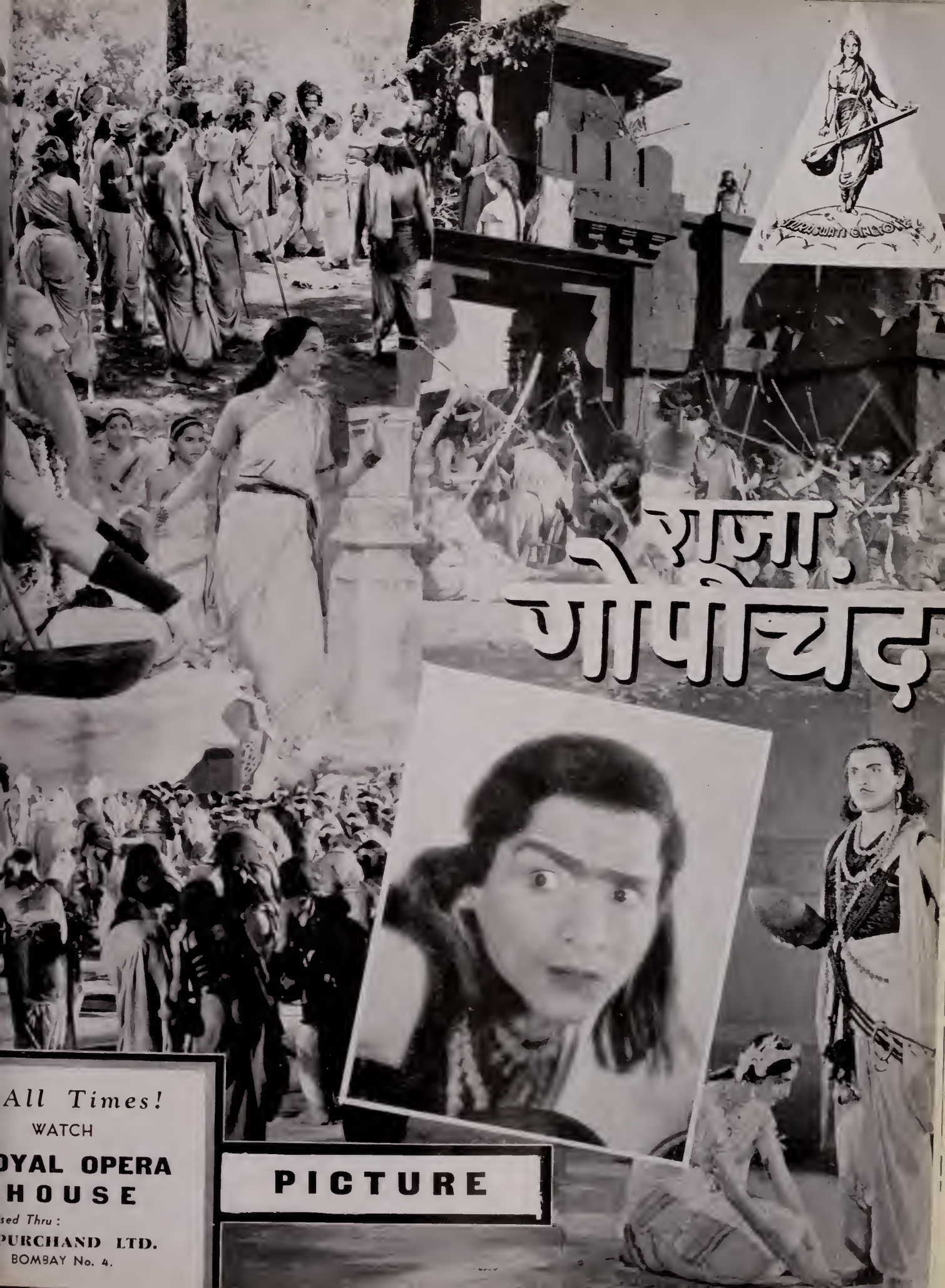
*Starring:*

- CHANDRAKANT
- LEE LA
- RATNAPRABHA
- LONDHE
- D. KAMANNA
- U S H A

*Directed By:*

**Bhal G. PENDHARE**





# राजा राजपचद



All Times!  
WATCH  
ROYAL OPERA  
HOUSE  
Used Thru:  
PURCHAND LTD.  
BOMBAY No. 4.

PICTURE





Ishwarlal—a clever artiste  
—is a popular draw from  
Ranjit Studio.

"Vachan"  
looks like  
is. Do you  
ow who she  
Devika Rani.



a new de-  
fective yarn  
der produc-  
on at Ranjit  
ara and E.  
llimoria give  
good account  
themselves.

# ROUND THE TOWN

## NANDKUMAR

*Produced by:* Pragati Pictures Ltd., Bangalore.

*Cast:* Master Mahalingam, T. P. Rajalakshmi, T. S. Rajalakshmi, G. S. Sandow, M. R. Krishnamurthy & others.

*Screen Play:* This is the famous episode from Mahabharata which portrays the incidents of the birth of Lord Krishna and childhood, with his frolics and ultimately the destruction of King Kamsa. The story is woven in the time honoured fashion with several small liberties taken at places which make the picture all the more interesting. The picture is packed with numerous trick scenes of spectacular shots, which at times take your breath away.

*Language:* (Tamil). The dialogues are beautifully written and well spoken.

*Music:* (By Ramaswami). Numerous well sung songs cast in very attractive tunes form the backbone of the picture. The music director has shown rare enterprise by giving Western Indian music in a South Indian strain thereby providing a pleasant novelty to the music lovers of the South. The songs sung by Master Mahalingam are a rare treat, being very melodious and snappy.

*Photography:* (By Mr. Pai). Good throughout with excellent work done with regard to the mob scenes.

*Recording:* (By Y. S. Kothare and Mr. Biggs). Clear and pleasant.

*Direction:* (By Nanasaheb Sarpotdar). Very harmonious and pleasant. Several scenes have been very cleverly directed and the work of Master Mahalingam has been taken with an eye to secure popularity.

*Performances:* Master Mahalingam is, of course, the best. His dynamic little person overwhelms the other artistes and stamps him as an young boy with a big future. His wonderful music is soothing to the ear and to the heart and Mahalingam is bound



**Director Nanasaheb Sarpotdar whose excellent direction has made "Nandkumar" (Tamil) a spectacular picture.**

to be a favourite of all screen fans in a short time.

T. P. Rajalakshmi has sung one song marvellously well, while her other music is as good as ever. She acts with a poise and polish generally acquainted with her. T. S. Rajalakshmi is an embodiment of innocence and gives a portrayal which acts as a perfect foil for the frolicsome performance of Mahalingam. G. S. Sandow is good. Krishnamurthy as Narad is an ideal selection.

(The reviews published under this section are useful both to the average cine-goer and the exhibitor. Several technical aspects which are of importance to the exhibitor in his bookings have been treated here in short, maintaining, at the same time, the casual interest of readers in general.)

*Box-office Value:* This is perhaps, the best picture of which the South can be justifiably proud. The story, spectacle and music overlap one another to make this picture a glorious success which it ought to be at all box-offices.

## TWO WOMEN

*Produced by:* Imperial Film Co. Bombay.

*Released at:* Royal Opera House, Bombay.

*Date of Release:* 18th June 1938.

*Bombay Circuit Distributors:* Supreme Film Distributors, Bombay.

*Cast:* Padmadevi, Rose, Gulam Mahomed, Baba Vyas, Gaznavi.

*Screen Play:* (By Hakim Ahmed Shujaa) It is an ordinary plot with the usual theme of two women falling in love with the same man. One of them happens to be his own wife and the other one is a singing girl. The situations that are developed in this picture are not new but have been seen several times on the screen before in different pictures. A married barrister falls in love with a singing girl and forgets his own home. The singing girl reciprocates this love and discards her own profession. Tra-



gedy follows in which the singing girl makes a sacrifice of her life for the man. The situations are developed rather meekly and do not make the picture interesting or forcible.

*Language:* (By Hakim Ahmed Shujaa). The dialogues are good throughout and beautiful in places.

*Music:* (By H. C. Bali). Some of the tunes given are quite good particularly those of songs No. 3, 8 and 9. The poetic composition of the songs is not particularly intelligent, still some of the words are attractive. The songs, however, are too short, particularly those of Mohini (Padmadevi).

*Photography:* (By Rustom Irani). Erratic throughout and only in some places good.

*Recording:* (By Abbas Basrai). Not at all satisfactory.

*Direction:* (By Moti B. Gidwani). Common and not enterprising.

*Performances:* The casting of the two girls in the picture is entirely wrong. It should have been vice versa. If Padmadevi had been given the role of the housewife and if Rose had been given the role of a singing girl, the casting would have helped the picture much better. It was a grave mistake on the part of the director to have killed the picture in the initial casting. As it is both the girls try their level best to give some performance in a role for which they are not fitted. Padmadevi has done her best in very unpleasant circumstances, but she has just fallen short of the ultimate pitch of emo-

tional heights. Her music is sweet to hear and well sung. Rose is likewise out of place in a home and looks too fashionable. Gulom Mahomed has not done much to speak of. Baba Vyas as the faithful Mahomedan servant of the family has given the best per-



**Hollywood does it in the Indian way! A damsel in Indian "distress" in "Adventures of Marco Polo"**

formance of the picture though he is inclined to be slightly staid in parts. Gaznavi the hero of the picture, looks anything but a bar-rister which he is supposed to be.

*Publicity:* Utterly useless publicity marred the release of the picture, giving the picture absolutely no chance to succeed.

*Box-office Value:* If the picture is well advertised before release, it will pull a bit in towns where serious pictures are liked. But with the Imperial name on it, I doubt whether it will pay the exhibitor in the long run to do so.

### WE THREE

Produced by: Sagar Movietone, Bombay.

Released at: Roxy Cinema, Bombay.

Date of Release: 25th June 1933.

Bombay Circuit Distributors: Super Film Distributors, Bombay.

Cast: Motilal, Rose, Yakub, Maya, Sunalini Devi, and others.

*Screen Play:* (By Vazahat Mirza). This is a love yarn with a romance that has a sprinkling of tragedy to make it pathetic. It is unfortunate that the story has been unnecessarily thrown against a college background. Doing this invites criticism and a slight protest from the orthodox element in the audiences. It was not at all necessary to do so and the characters in the story could have been easily portrayed on a different canvass of life. The story in short, is that of two girls falling in love with one man and the man gives a child to one on the quiet, while the other girl gets married to another man whom she does not love. Plenty of silly complications follow, most of them unconvincing, with the ultimate result that one girl dies and the hero recovers his balance of mind.

The continuity is jerky and badly suffers from disharmony of thought. The shots, however, become stale and sketchy. The scenario badly needed a revision by a more experienced person.

**Language:** (Hindi). The dialogues are pretty good with a couple of intelligent passages. At places, however, they are suggestive and too light.

**Music:** (By Anil Biswas). It was a relief to find a picture having less songs. The tunes of songs No. 2 and 4 though light are still popular. The rest of the music is not much to speak of. The composition of the verses is silly and unintelligent.

**Photography:** (By Faredoon Irani). Quite good. The back projection shots are successful where the hero and his companions are shown motoring. In case of the shots of the waterfalls, the camera seems to have been unsteady and this experiment with back projection is not so successful. All this, however, shows enterprise.

**Recording:** (By Chandrakant Pandya). Tolerably good.

**Direction:** (By Mehboob). Quite enterprising and decent. Mr. Mehboob, however, seems to have missed the spirit of the story and made the whole picture a light affair. Straight shooting has been done throughout by the director, missing the all important psychological angle.

**Performance:** Motilal has given an excellent performance. His diction, actions and poise are beautiful. He is quite at home through every foot of the picture.

The pity, however, is that this man has lost all his facial charms for picture making and looks definitely ugly. In spite of previous comments made by me the director has shot him in close-ups and semi-close-ups, thereby adding to



Leela Chitnis in "Tulsidas" a Ranjit picture.

the ugliness of the features. It is unfortunate that Motilal's inimitable work should be compromised by this aspect. Rose has given a pathetic and exciting perform-

ance. Barring Motilal, she eclipses everyone, with her good work. Her singing voice is also sweet to hear, though her face and flat nose do not wake up romance in the spectators. Maya was again tiresome, having given her stereotyped performance with jerky actions. Her dialogues have become awful to hear. It is heart rending to find this fire-fly of Sagar not taking pains over her dialogues and diction.

Yakub as Rajgir, is quite good, though he has not much to do. Harish, the new find is utterly hopeless. He has neither the face nor the voice to become a screen actor. His appearance on the screen is most revolting and remains one of someone-else working in the Bombay Talkies.

Sankata is stogy and crude throughout his performance. In a modern suit, he looks like an ancient misfit. Sunalini Devi could not have worked in a better role than in that of a sister of mercy in a mission hospital. She looks a missionary every inch. Her Urdu dialogues were pleasant to hear, being correctly spoken with the exact tone that makes Urdu a pleasant language.

Diamond Newby gave a beautiful Indianized dance, but it was a pity that it was too short. The director should have given it a little more footage.

**Box-office Value:** There is certainly entertainment in the picture for those people who do not demand a big fare in theme and logic. The picture will run well because of the Sagar trade name.



**ABHAGIN**

*Produced by:* New Theatres Ltd.,  
Calcutta.

*Released at:* Minerva Talkies,  
Bombay.

*Date of Release:* 2nd July 1938.

*Bombay Circuit Distributors:*  
Supreme Film Distributors,  
Bombay.

*Cast:* Mollina, Vijaykumar, Prithviraj, Devbala etc.

*Screen Play:* (By Phani Mujumdar). The picture has hardly a story to boast of. What little it has it begins in the last two reels and ends with the picture. The whole affair is rather far fetched and stretches the imagination unsympathetically. The continuity is faulty and defective.

*Language:* (Hindi). (By Shore). The dialogues are not particularly intelligent, on the contrary

they are unnecessarily made difficult and awkward. The song compositions are not very happy, barring that of the last song.

*Music:* (By R. C. Boral.) With the exception of two tunes which were attractive the rest of the music was not enterprising. One of these songs is sung by Hari-mati. Background music was rather indifferent.

*Photography:* (By Bimal Roy). Good in parts. The outdoors were more satisfactory than the indoor work.

*Recording:* (Profulla Roy). Mr. Roy will have to spend some more time experimenting before he could be called a good director. Weak direction is responsible for several situations having remained undeveloped throughout. Mr. Roy should also study

the psychological angles of situations before they are translated on the screen.

*Performances:* Once again Prithviraj is easily the best, because he gives a natural performance. Mollina also gives a sympathetic portrayal, but she has not been directed well. Vijaykumar is heart breaking. He looks like a thorough milk sop and at no stage in the story is he interesting. Devbala is quite good. Others in the picture don't count.

*Publicity:* Too poor and not at all enterprising.

*Box-office Value:* This picture will never pay in any station or any province as much as other N. T. pictures. It will be a great risk for exhibitors to offer a minimum guarantee as the picture has got no entertainment value.



In "Gramophone Singer" Bhudo Advani gives a good slapstick portrayal. This Sagar picture will be soon coming to the screen.



COMING AT  
**KRISHNA**



*Beyond our Dazzling Dances  
Beyond our Sparkling Laughter  
Beyond our Exaggerated Freedom*

THERE IS A GREAT BOND THAT OPPRESSES US

**Sjt. RAMANLAL V. DESAI** M.A.'s

# POORNIMA

DEPICTS WITH CRYSTALLINE PURITY THE  
EMOTIONS OF OUR NEGLECTED HEARTS!

**PRAKASH**

**PUTS LIFE IN THIS GREATEST MASTERPIECE**

*Booking :*

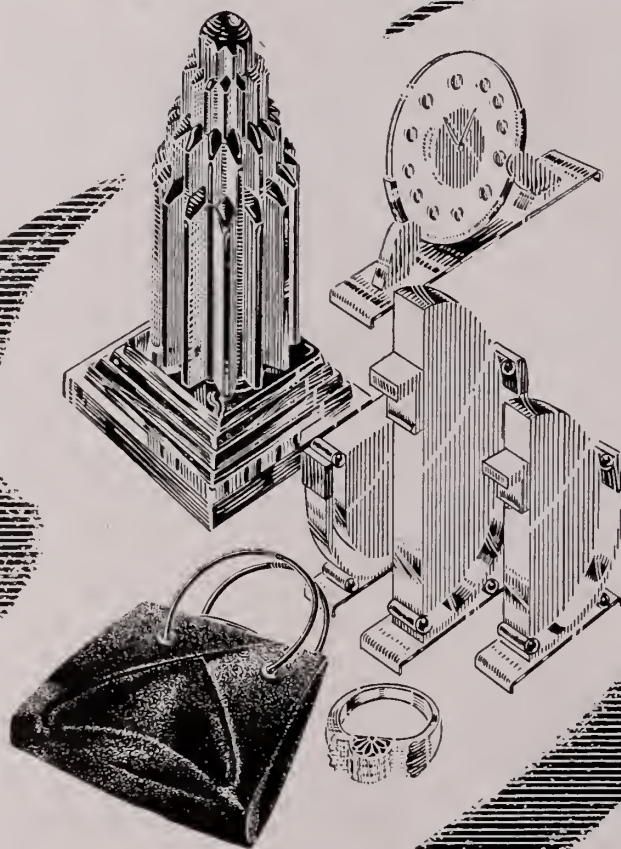
**EVERGREEN  
PICTURES**

15 New Queen's Road,  
BOMBAY 4.





N For N



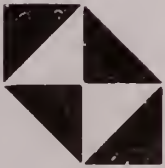
DIAMONDS  
&  
PRESENTATION ARTICLES

NAROTAMDAS BHAI For NOVELTIES

JEWELLERS. ESTD. 1864.  
LAMINGTON ROAD, BOMBAY.



ANNE SHIRLEY.  
(R.K.O. Radio Star)



To Filmindee  
Most Sincerely  
Anne Shirley

lice Faye, and Tyrone  
ower in "In Old Chicago"  
20th Century Fox Pic-  
ture.







SU

GRAMAPHONE  
SINGER



teh  
IMPERIAL TALKIES.  
Bombay.



R'S  
SOCIAL

*Starring*  
**SURENDRA  
BIBBO  
PRABHA ADVANI  
SANKATHA**



RECORDS ON  
HIS MASTER'S VOICE



## IDEAL PRESENT FOR THE MARRIED COUPLES

SH - H - H - H - H - H - H

It's daringly Shocking

### BIRTH CONTROL BY NATURE AND COITAL TECHNIQUE IN MARRIAGE

By Prof. SAMUEL MICHAEL SHAW

(World's Greatest Authority on Sex)

It is a daring, exotically illustrated, privately printed book—brimful of naked truth, unashamed facts, frank discussions and 23 daring original illustrations, (for the first time allowed by law) of the various positions to be assumed during love-making—to enjoy the acme of wedlock bliss and to prevent conception. "Sexual Union is a Science," says Balzac and whoever is not thoroughly conversant with the basis of this science, should not be surprised if an unhappy marriage or divorce results. A recent confidential survey among physicians' wives revealed the surprising fact that even among these women, more than 50% confessed dissatisfaction in their love lives. A noted Solicitor whose practice is largely concerned with matrimonial cases, has given it as his opinion that as many as eighty per cent of divorces are due to ignorance of Coital Technique in marriage. The above book contains everything the curious, inexperienced, just married and the most blase much married divorcee might want to know from the first awakening of youthful love to the full consummation of this grand passion in the privacy of the bridal chamber. It is an endless source of intimate, intriguing information—in the frank words of the present day youth, answering the questions you might even hesitate to ask your closest friend. Only "bona fide" married persons can avail of this privately printed, exotically illustrated book from us on remittance of Rs. 2 (plus 7 as. for postage) by M.O. or P.O.

We carry the largest stock of all birth-control appliances for men and women. Our prices defy competition. Expert advice on all your sex problems from a physician and a nurse given free to our clients.

## HERING & KENT

Post Box 323 (F.I.B.)

Reay House, Opp. Lloyds Bank, Hornby Road, Fort, BOMBAY.

'Gram: "OONIM"

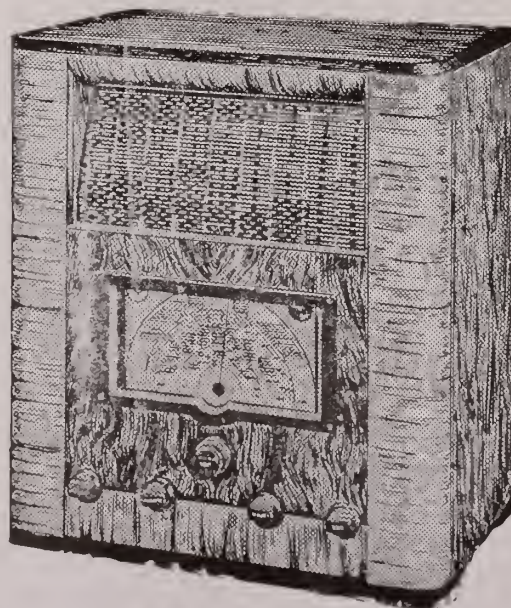
'Phone: 24297



## NEW RADIO RECEIVER

### FEATURES:

8 VALVE SUPERHET  
4 WAVE BANDS  
11 to 2000 METERS  
Price (at Ports) Rs. 400  
or on Hire Purchase



### MODEL 469 A. C.

—which will bring in stations on long, medium or short waves—all round the globe at full strength, and is still economical to run and maintain. Model 469 will reproduce any broadcast programme and bring it right into your home in its original glory and sparkle.

FOR PARTICULARS PLEASE WRITE TO THE NEAREST H. M. V. RADIO DEALER.

# HIS MASTER'S VOICE

# Studio Close - Ups

## BOMBAY

### Bombay Talkies:

The studios are busy taking indoor shots for "Vachan" a costume picture starring Devika Rani and Ashok Kumar. The picture is expected to be ready by the middle of August and immediately "We Three" of Sagar leaves the screen at the Roxy this new picture will be released.

### Sagar Movietone:

The brilliant reception given to "We Three" at the Roxy has made the producers very enthusiastic. "Postman" directed by Mahindra is lying ready and will be released at the Imperial Cinema very shortly. "Gramophone Singer" by Mr. Virendra Desai has also been completed. Director Badami is shooting "Ladies Only" with Sabita in the lead. Director Luhar has started a new picture the name of which is not known and so has Mehboob started another one. The English unit led by Harindranath Chattopadhyaya is still resting on its oars. From the look of things they seem to have got a steady anchor for sometime.

### Ranjit Movietone:

As we go to the Press "Gorakh Aya" will probably be released at the West End Cinema in Bombay. This picture is directed by Chaturbhuj Doshi who has completed another one called "The Secretary" in the studios. "Taxiwali" is another picture that will soon be coming to the screen as it is lying completed. Shootings are being taken of "Sant Tulsi-das" and "Achhut" and the latter picture is likely to be released sometime during Divali in Bombay.

### Minerva Movietone:

"Jailor" will be on the screen by the time you read this. With Leela Chitnis in the cast and Sohrab Modi in the lead, the picture is expected to be a great

success. "Vasanti" is another one with Naseem in the lead which is being shot and will be completed before the end of this month.

### Wadia Movietone:

This studio seems to be doing very well from the commercial view point as they have given a month's salary as bonus to all the staff who draw below Rs. 200. Incidentally this is the first time that a studio has given a



Mr. Bhal G. Pendharkar who directed Saraswati's "Raja Gopichand".

bonus to the staff and thus shared its profits with the workers. Director Yusoof will be taking up "Romeo and Juliet", while Director Aspi Irani will be beginning on "Lanka-ki-Ladi". There is another jungle picture called "Jungle King". In the town "Ranjilla Mazdoor" is giving a good account of itself at the Lamington Talkies, while in the studio Raja Yagnik's "Vijay Kumar" will be soon completed.

### Imperial Film Co.:

All the activities of this company are for the present stopped owing to certain financial embar-

assments. If rumours are to be relied upon they are likely to resume their work in a couple of months.

### Krishin Movietone:

In the second week of August "Zamana" a social picture starring Padmadevi, the Colour Queen will be on the screen at the Pathe Cinema. This picture seems to have been completed in record time by the Daryani Brothers and the story, which is unique and powerful is likely to give the brothers a good income in course of time.

### Ruby Mayer's Productions:

"Prem Jyoti" is still being shot and goodness knows when it will be completed.

### General Films:

This studio has declared its intention to ring down the curtain on their present activities of production for sometime. The reasons for the same seem to be mysterious and let us help them to keep the mystery undivulged for the present. Kardar's "Baghban" has been released at the Imperial Cinema, Bombay, while Atorothy's "Pati Patni" should have been completed by now. "Industrial India" directed by Mohan Singh will also be shortly completed and with the completion of these three pictures, the Fazalbhoy Brothers will have got a rich experience in the vicissitudes of production.

### Prakash Pictures:

Gorilla, the faithful monkey has done more than its bit to make "State Express" a success at the Super Talkies. "Poornima", a social picture is now getting the finishing touches from Mr. Balwant Bhatt, while Mr. Khosla will be taking up a crime story by the name of "Hero No. 1", with a couple of new finds from Calcutta to provide the romantic interest. A Tamil picture called "Toofan Queen" is now in the editing room and is likely to be released next month in the Southern circuit. With the dog and the horses thrown in, our South Indian friends are going to get something thrilling in the picture.



# Modern Education Needs Modern Methods of Instruction !

Schools, Universities, Instruction Classes, Institutes and Hospitals have realized the necessity of introducing  
**VISUAL INSTRUCTION**

There is no better way of teaching than thru this new cult. A series of tests carried out by eminent educational authorities prove conclusively its superiority over ordinary educational methods.

## THE 16 mm AMPRO MOVIE PROJECTOR

The only machine that makes visual education an accomplished plan and being reasonably priced, is within the reach of every institution

Where entertainment with limits is desired this Projector serves the purpose admirably.

For Clubs, Hotels, Army, Ocean Lines etc. the AMPRO PROJECTOR is the ideal equipment.

### Some Salient Features:—

Advanced Design and Engineering

Manufactured with precision as fine as 1/10,000 of an inch.

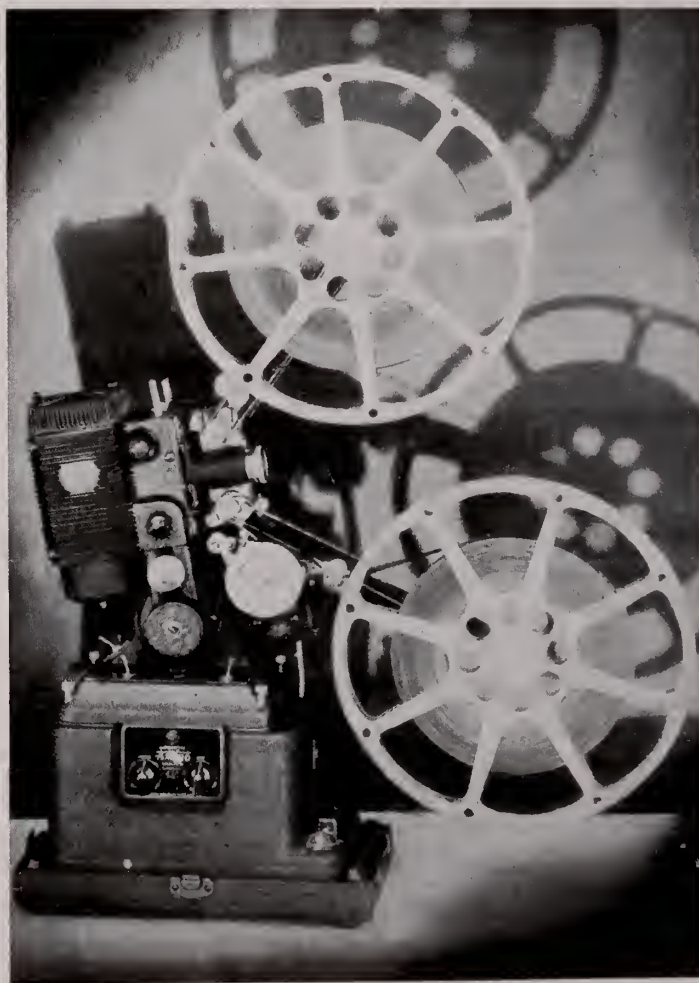
Superior lens and novel features of illumination

Simplicity of operation and cheap maintenance.

Cooling—Forced ventilation by powerful fan.

Colour Projection.

Approved by the underwriters' Laboratories.



### AMPRO CERTIFIED PRECISION QUALITY

ASSURES THEATRE QUALITY—ILLUMINATION AND PERFORMANCE—NATURAL SOUND—SIMPLEST OPERATION—LONGEST LIFE

*Evergreen Pictures*  
**SAKLAT HOUSE 15, NEW QUEEN'S ROAD**  
TEL: "PICTORIAL" **BOMBAY** TEL: 2 695 2  
P.O. BOX 3515

**POONA****Prabhat Film Co.:**

They have at last named their new picture and called it "My Son". With Director Kale at the megaphone, we should like to see how this child of his, his second one, is going to be after remembering the adventures of the first one. The picture features an absolutely new girl in Shanta Hubliker whose melodious voice seems to have taken Director Shantaram by surprise. Elsewhere in this issue you will find her photo in colours and you can imagine what she will be like in pictures.

**Saraswati Cinetone:**

"Gopichand" that well boomed picture has really become an excellent production. It will be drawing good crowds at the Royal Opera House and is likely to be a huge success and incidentally the fore-



Krishnamurthi as "Narada" in "Nandkumar" a Pragati picture.

runner of the good times coming at Saraswati Studio. In the future programme, there is a social by Mr. Chowdhary and a historical one called "Bhagwa Zenda" directed by Bhal G. Pendharkar.

**CALCUTTA****New Theatres:**

"Dharati Mata" has been completed and will be soon seen on the screen in Bombay during the month. "Adhikar", a Barua picture is now in the final sets and ought to be ready soon to enable Barua to resume his previously interrupted holiday in England. The "Street Singer" has been practically completed barring the editing room work, while "Bara-Didi" is in the sets. "Abhagin" which was released at the Minerva Talkies in Bombay, has not come up to the expectations of the producers in the box-office takings.

**Metropolitan Pictures:**

"Maya Machindra" a Tamil picture is under production in the hands of Raja Sekhar.

**Film Corporation of India:**

We are now waiting to see "Hope" on the screen. We hope it will be hopeful.

**SOUTH INDIA****Andhra Cinetone (Vizagapatam):**

"Bhakta Jaydev" is almost ready and preparations are on way to release it in several places all over India. Director Hiren Bose is expected to start another picture in the near future.

**Andhra Talkies (Rajahmundry):**

"Mohini Bhaskarasura" is worrying the producers about its release as it is lying ready. With Pushpavalli, Dasari Kotiratnam and Tungala Chalapati Rao in the cast, the picture is supposed to be a good draw for the producers.

**Central Studios (Coimbatore):**

With Vasanti Devi in the lead a good footage of "Rambha's Love" has been shot.

**Premier Cinetone (Coimbatore):**

"Eknath" with Ananthanarayana Iyer acting it, is well on



Sunita Devi in "Taxiwalli" a Ranjit picture.

way and people expect the same to be ready by the end of this month.

**Modern Theatres (Salem):**

Under the direction of Sampat Kumar "Maya Mayavan" is being steadily shot. T. R. Sundaram is busy with "Thayamanavar" with Miss M. S. Devasena and Dandapani Desikar in the cast.

**Famous Films (Nellore):**

This is a new company which has taken up "Venkatesa Mahat-





The World Has Recently Seen The Fate of *Edward VIII of England*  
Cine-Fans will now be seeing the unexpected fate of a

**PRINCESS**

in the *Royal* Release No. 4.

# RAJKUMARI

Directed by: **KHOSLA**

A Krishin Picture featuring the one and only

**LALITA PAVAR**

(of "Resurrection or Duniya-kya-Hai" Fame")

In the dual role of a Princess and Hotel Girl

Supported by a star-cast

NAZIR, DAR, AMEENA, MAJID, SHIRAZ, OMKAR & GOPE.

**Rajkumari** has been the rage of Bombay since  
Her All-India Premier on **22nd July**

Coming Very Soon!

Padma Devi in "ZAMANA" A 'Krishin' Social Jewel

Released by: **Royal Film Circuit, Bombay, 4.**



A Panorama of Thrills! A storm of swift Action !!

PLUS

A Golden Romance !

IN

**BHAVNANI PRODUCTIONS**

# YANGRILLA

STARRING

◆ ENAKSHI RAMA RAU,  
◆ PURI. DAVID. GYANI.  
◆ FATTY PRASAD.  
◆ RAI MOHAN. BROWN.

★ It's Lama Dances,  
Black Magic,  
Wrestling of India's  
Famous Wrestlers.

Gripping from start to finish the heroic adventures  
of a scientist in search of hoarded treasure in  
Tibet. The romantic adventures of gay desperado  
and a boatman for the Love of a Modern Maid.

Coming very Shortly at **SUPER TALKIES** Bombay

For Territorial Rights and Bookings:—**EVERGREEN PICTURES, 15, New Queen's Road, Bombay-4.**



Iladevi in "Taxiwal" a Ranjit picture.

myam" as their first picture with Santakumari in the lead.

**Sundaram Sound Studios (Madras)**

"Bhokailas" has brought in good returns from the country and the people in the city are expecting its release in the near future. The picture was directed by Mr. Nadkarni.

**Pragati Pictures (Bangalore)**

Little need be said about that wonderful picture "Nand Kumar" in Tamil which has been receiving such marvellous publicity

from everyone who saw it in Bombay. It is expected to be released during the month in Madras and Bangalore.

**Salem Shankar Films (Salem):**

"Ambikapathy" seems to be going strong at Madras and there is nobody more pleased with himself than Mr. Ellis R. Duncan who directed the picture.

**Shree Sowdeswari Films (Salem):**

"Bhaktha Namdev" proved a great disappointment and its director Mr. Drupad Roy has now become a submissive person. The future programme of the company is not yet known.

**Chamaria Talkie Distributors:**

(Madras):

This firm has secured the distribution rights of "Sanjeevini" or "Kach Devayani" produced by Radha Film Co., in association with Mr. B. V. Ramanandham.

**National Movietone (Madras):**

"Punjab Kesari" is ready for release and ought to be on the screen during the month. "Luck" which is being produced by Mayura Films under the direction of Mr. Yogi is making steady progress. The next subject will be "Kamalambal".

**Renaissance Theatres (Madras):**

"Jalaja" failed to draw and people in the town think that it was due to bad direction. The story is also reported to be weak and a bad selection of artistes is also given as a reason.

**Newtone Studios (Madras):**

Plenty of producers are producing pictures here. Viveka pictures have started shooting "Chitra", a social romance in Tamil. They say this is being directed by S. K. Vasagam who was till recently the manager in Jaishree Films, Poona. Thyagaraja Talkies will also be shooting their picture "Tiruneelakanta Nayanar" at the above studio. That famous singer M. K. Thyagaraja Bhagavathar will be working in the picture. Director Raja Sandow after finishing "Vishnu Leela" will probably take up the above picture for direction.

**Tamil Nadu Talkies (Madras):**

"Dharmapuri Rahasyam", a mystery directed by Mr. Setty at the Imperial Studio in Bombay proved an entire mystery to the audience, with the result that the men at the box-offices also remained mystified. It was a weak picture.

**Motion Picture Producers'**

**Combine (Madras):**

This huge studio boards and lodges a number of producers. Some of the pictures under production are "Krishna Thoothu", "Mala Pilla", "Inbasagaran", "Prem Sagar", "Ahimsa Shakti" etc.

**Srinivas Cinetone (Madras):**

A. Narayan is busy with the rehearsals of "Kanaka", a Tamil adaptation of Henry Wood's "East Lynne". It will go into production immediately the financial arrangements are complete.



T. S. Rajalaxmi in Pragati's "Nandkumar" (Tamil)



The Records that you have been waiting to hear

**Now Ready**

**Hear**

Prabhat's **"GOPAL KRISHNA"**

Recorded on **YOUNG INDIA RECORDS**

(Special Red Colour Labels with the Artistes Photos).



**Hear :**

SHANTA APTE  
RAM MARATHE  
PARSHURAM

The singing Trio of

Prabhat on our  
"YOUNG INDIA"



**HEAR**

**JULY RELEASE**

**HEAR**

Shrimati Laxmibai  
the famous Baroda  
Durbar Songstress

**No. T. M. 8319**



Kanta Kumari  
Ansuya Chowdhary  
Talpage

**No. D. A. 5421**

For Clear Reproduction Emotional Tunes and Sonorous Music, insist on YOUNG INDIA RECORDS

**THE NATIONAL GRAMOPHONE RECORD MANUFACTURING, CO., LTD.**

Telephone No 25181

110, MEDOWS STREET, FORT, BOMBAY

FACTORY AT WADALA

If Napoleon would have seen this picture,

He would not have said:—

*"Impossible is the word only to be found in the Dictionary of Fools"*

**INDRA MOVITONE'S**

**IMPOSSIBLE**

OR

**"NA-HONEWALI-BAT"**

**Directed by: R. N. VAIDYA**

Sensational Story Breath-taking Scenes

★ *Cast*

**BULBULE**

**SAMSON**

Miss **GUPTA**

**BABURAO PAHELWAN**

*For Bookings Apply:—*

**R. S. CHANDANMULL INDRAKUMAR**

Lamington Road - - BOMBAY

Beacon Road - - LAHORE

3, Synagogue Street - - CALCUTTA

AND BANGALORE

Reading a paper— isn't she? There is so much paper and press behind the new picture of Prabhat, that this new love bird is almost hidden. She is Mrs. Shantabai Hublikar, the heroine of "My Son".



Tyrone Power, Alice Faye, and Don Ameche, in "In Old Chicago" a 20th Century Fox Picture.





**CLASSES**

*Captivated—*



**MASSSES**

*Mesmerised !*

**MINERVA MOVIE TONE'S**

**PROUD PRODUCTION**

That had the most ovated Premiere  
of the Season on Thursday 14th July

★  
**JAILOR**

★  
THE LOVE LIVES OF A LIVE HEART

Produced & Directed by:

**SOHRAB MODI**



You will Clutch  
at your seat:  
then Jump out of It!



Starring:

**SOHRAB MODI,**  
**LEELA CHITNIS,**  
**SHEELA, SADIQALI,**  
**ERUCH TARAPORE,**  
**SHAREEFA, ABU BAKAR**  
**and BABY KAMLA.**

*Raw Passions: Polished Entertainment !*

**DRAWING CROWDS AT**

**KRISHNA TALKIES**

Dubash Theatre  
BOMBAY

Distributors: **EVERGREEN PICTURES,** Bombay-4

The killing of Kaunsa".  
situation from "Nand-  
umar" a Tamil picture  
roduced by Pragati Pic-  
tures Ltd.



Kumar—this clever artiste  
will perhaps teach ro-  
mance to our prosaic post-  
men in "Postman" a Sagar  
picture coming to the  
screen very soon.





# Howlers of the Month

6th of August 1938 promises to usher a frightful week for the whole of India. Mohan Pictures of Bombay have threatened to run their picture (Chabukwalli etc.) at 250 theatres all over India for a week from that date. It would be well for the British Indian Steam Navigation Co. to organize an outdoor trip to the Seychelles Islands during the week and they will find thousands of patrons who would like to escape.

\* \* \*

Prabhat and General Films came to grips recently in the Bombay High Court providing variety to the dull lawyers and publicity to B. Nandreakar once an unknown actor. Thanks to Prabhat, "Baghban" got dashed good free publicity and now we think the picture will run some weeks.

\* \* \*

Talking of court cases I am reminded about the way Shanta Apte is reported to have settled her own suit which one Popatlal Sakalchand Thakker of Ahmedabad filed against her for the recovery of Rs. 7,000/-. They say that she caught the bull by the horn by travelling with the plaintiff to Ahmedabad, staying as his guest and returning back with a clean slate. Marvellous, how these girls manage suits. If men would only understand they would employ girls as counsels. And imagine Shanta as a modern Portia. Poor Popatlal.

\* \* \*

Director J. K. Nanda that dynamic reminder of Punjab's ever erupting ambitions in film production is reported to have returned from his foreign tour and now threatens to start a big producing company in the Punjab. When Nanda started for England we knew this was coming. And now that we have warned you, Better be on your guard.

They say that Saroj's "Rifle Girl" is a masterpiece of Chowdhary. Is it of the old Chowdhary or of the new one?

\* \* \*

Believe it or not, Motilal has at last left Sagar. The bosses take a pride in saying that he was dismissed. Dismissed or left, Motilal is too good a draw at the box-offices to remain unemployed for long. Chowdhary has been seeing his pictures recently and it wouldn't be a surprise to see Motilal under the Saraswati banner in his next picture. Will Sabita be the next one to be "dismissed". I am told that she won't be missed much if dismissed.

\* \* \*

Studio news of Saraswati say that 1600 girls bathe in a luxury setting in "Gopichand". That should have kept Bhal Pendharkar blushing with modesty for months. Wonder if Bhal has made their identification as girls easy. If that be so, Kevachand might shift his lodging to the theatre.

\* \* \*

Film Corporation of India are still talking of what their Director Parry Davies had done in England. We are anxious to know what he has done here. The anxiety of an over-enthusiastic publicity manager has now started inviting suspicion. Where is "Hope"—the first to-be-born?

E. Billimoria, Ranjit's one time hero, refuses to believe that he has gone old. He quotes his wife in support. We suggest his seeing "Prithvi Putra" and if he cannot afford that, look into the mirror. The mirror at home never lies though some in the town do.

\* \* \*

Sabita's next at Sagar is "Service Limited". How some wish it was really so! But she needn't worry with Mummy threatening to take Sabita to Hollywood. That always brings Seth Chimanlal to his senses. People say that Sagar can run without Seth Chimanlal (perhaps the big son can manage affairs) but it can never run without Sabita. They said so in case of Motilal also.

\* \* \*

If you want to see a living example of a very successful distributor meet Mr. Chunilal Desai of Supreme. But where will you do so? He is never at his office as people come and worry him for cheques. The beggars! they shouldn't worry a big man like that. Recently I met him for 3 days continuously and five hours at a stretch every day in the High Court awaiting the verdict on "Baghban". He did a semi-tango after the judgment.

\* \* \*

Behram Marzban, the son-in-law of Khan Bahadur Ardeskar M. Irani is reported to be building a film studio at Boisar, a village 52 miles from Bombay, where he has his personal property. They say that he has already "pur-

**WANTED INDIAN ENGINEERING FIRM**

**For Sole Agency ZEISS IKON Cine Talkie Projectors**

*Large Territory*

**Apply P. O. Box 581, Bombay.**



New Theatres'

# DHARATI-MATA

*The*

# MOTHERLAND

★ *Director*  
**NITIN BOSE**

★ *Music by*  
**PANKAJ MULLICK**

★ *Starring*  
**SAIGAL**  
**U M A**  
**NAWAB**  
**KAMALESH KUMARI**  
**AMAR MULLICK**

★ *Released Thru*  
**CALCUTTA FILM EXCHANGE**  
Bombay - Calcutta - Madras

*Very soon at*  
**Minerva Talkies**  
— BOMBAY —



chased" cameras, lights, sound equipment and other machinery. All luck Behram! You were once the production manager of the old man, now he will be yours. Times do change. Ratilal's son-in-law should now finance this son-in-law producer.

\* \* \*

The sudden closing of the Imperial studio though sufficiently tragic has its humorous side also. Here are some of the relishing items presented with humour and sprinkled with pathos.

1. Nearly thirty persons who had not moved out of the studio for seven years, perhaps due to the fear of law, and who had enjoyed home comforts within the fencing, mothered by the Mahomedan hotel keeper, were suddenly thrown out on the streets. When driven out on the road they did not know what turn to take. Poor chaps, they had forgotten their geography of the city. For days, they lingered outside and slept on the footpath oppo-

site looking longingly at the closed hotel inside. It would be worthwhile investigating where these people have gone and it is strange that a crime wave has not yet broken out in the city with so many suddenly let loose.

2. Director Gidwani had to search for his own home to lay his tired bones. I wonder whether he has found it yet.

3. Gulam Mahomed has no cabin to keep his clothes in. For the first time perhaps, his people at home found the trousers where they should have been long before.

4. The round seat under the big tree is deserted and misses the affectionate warmth of the formidable Ratan and her retinue of courtiers (Hafisi, Khan, Rele and others).

5. Fram, the cat-eyed secretary of the old Khan Bahadur is asking friends the address of his old home. Some say that he never had one, though Fram

seems to remember that he had one.

6. Jehangir Master dressed like a railway guard religiously comes to the gates every morning and discovers every time that the gates are closed. He delivers a lecture to the passers-by on mismanagement and passes on. A cruel habit, eh?

7. Behram Shah the "faithful" Pathan who maintained affectionate ties by feeding the old Khan Bahadur with 'pan and beetle' recalls with considerable difficulty that Ardeskar Irani was once the boss. He now feeds Ratilal the mortgagee-in-possession with that magical pan and beetle and gives a double salute.

8. The tall billiard man now tells fairy tales about the wonders of the billiard table at the studio. People in the Majestic cinema anticipate his intentions when he is seen approaching.

9. Cursetji Daruwalla, whom cruel fate has unfortunately made



In "Gorakh Aya" a Ranjit classic, Rajkumari and Mazhar give marvellous work. The picture is directed by that famous journalist, Mr. Chaturbhuj Doshi.

DECCAN FILM DISTRIBUTORS

PRESENT

THEIR SECOND TAMIL TALKIE

# BHAGYA LEELA

(A STORY. FIRST OF ITS KIND FILMED IN TAMIL)

STARRING:

K. T. RUKMANI, BABY RUKMANI, S. PASHA,  
S. R. PADMA, P. SRINIVASA RAO, S. COCO

AND MANY OTHERS.

*Directed by:* K. AMARNATH.

Remember, "BHAGYALEELA" means the biggest box-office success and the best show of the town. It is really worthy successor to MINALKODI.

WRITE FOR PARTICULARS:

**DECCAN FILM DISTRIBUTORS**

Gandhinagar, Bangalore City. ♦ Grams: "INDAR" ♦ Sultan Bazar, Hyderabad Dn.

## "I ACCUSE!"



NEW THEATRES LTD.

CALCUTTA

Those two terrible words, unspoken by the lips but shooting out of an emotion-charged heart like an electric spark from an over-heated dynamo ... Those two terrible words of indictment of a tradition-ridden India will shake you, surprise you and compel you to think things over!

It is a Challenge to You from a Much Wronged Girl

# ABHAGIN

The Story of a Human Dynamo!

*Starring:*

★ MOLINA ★ PRITHVIRAJ B. A.

WITH

★ VIJAY KUMAR ★ DEOBALA ★ NEMO ★ BIKRAM KAPOOR

And Famous Songstress ★ KAMLA JHARIA

Superbly Presented . . . . Marvellously acted!

*Drawing Capacity Houses At*

THE **MINERVA TALKIES** LAMINGTON ROAD

Released thru:-

SUPREME FILM DISTRIBUTORS

BOMBAY-4



a cripple, has now no place to drive to in the evening and no occasion to clear his throat of the day's deposits.

10. Mr. Abdulally Eusufally, the partner of Khan Bahadur Arde-shar is still in a trance and keeps on asking what the name of his film company was. Retiring in the presence of the big man, Abdulally is to-day an eloquent poem of pregnant pathos.

11. Absent minded Gunjal comes every morning to direct a picture direct from his bed but wakes up when he knocks his head on the closed gates. Then he goes home for a cup of tea.

12. Exactly 149 persons led by the young rebel Harbans, camp for two hours, every morning, shouting themselves hoarse for their salaries and savings. Only poor Bharucha's blood will allay that thirst.

13. That reminds me of Bharucha, silent, polite and strong—more sinned against than a sin-



**Mr. Mahomed Akbar Fazalbhoy,**  
**Mg. Director, Fazalbhoy Ltd., and**  
**General Films Ltd.**

ner—a shock-absorber between the boss and the staff—a gentleman always misunderstood, nevertheless faithful—a smiling friend who had the desire to help but not the power—the man who justified the numerous faults of his employers and gave them a complexion of virtue, stands alone to-day like Napoleon on the Island of Elba, looking back on the ruins of his ambition with a pang that excites sympathy from the brave. The film industry has not dealt fairly with old Bharucha. That is my verdict and I don't expect fools to agree with it.

14. Two dogs, two cats and a deer are wondering where their old Khan Bahadur has gone. They look askance at Ratilal with tears in their eyes. More faithful than men, they consider it bad manners to tell Ratilal that they have not had anything to eat since the departure of the old man from the studio. They suffer in silence in direct contrast to some of the employees of the old Khan Bahadur. What an example to the present day humanity!

## Probable Health Report of Mahomed Akbar Fazalbhoy:

11th July 1936	... Weight 230 lbs.	... (R.C.A. sales on top)
11th July 1937	... Weight 200 lbs.	... (Worries of General Films)
Xmas 1937	... Weight 180 lbs.	... (Kardar cum Atorthy worries).
8th January 1938	... Weight 240 lbs.	... (Chandrarao More released)
About 12th May 1938	... Weight 200 lbs. Eyes staring, feet cold and general condition depressed.	... Prabhat's injunction on Nandrekar.
May 1938 to June 1938	... Weight varying between 180 and 200 lbs. with palpitation and fast pulse.	... Interim period of uncertainty. ("Baghban" in the balance of fate and "Bauer" appendicitis).
12th July 1938	... Weight 170 lbs. Eyes wide open. Heart beating at intervals. Pulse feeble.	... (1st day of the hearing of the notice of motion)
13th July 1938	... Weight 170 lbs. and 2 ounces. Other indications slightly improved.	... (The 2nd day)
14th July 1938		
2 p.m.	... Weight 185 lbs.	... (The 3rd day of judgment)
3 p.m.	... Weight 190 lbs.	...
4 p.m.	... Weight 200 lbs.	...
5 p.m.	... Weight 225 lbs.	...
5-5 p.m.	... Weight 250 lbs.	... (Injunction refused).
15th July 1938	... Weight out of question. Ear trouble and hands aching. Face flushed. A broad smile exposing teeth.	... (Profuse telephonic congratulations and hand shakes).



*After all a Prabhat Picture!*

**RUNNING FOR MONTHS !**



Prabhat rewrites mythology and  
gives Lord Krishna a new purpose  
for His Divine Existence.



In the Spectacular Epoch-making Picture

# ★ **GOPAL KRISHNA**

Directed by:

**DAMLE & FATEHLAL**

*Starring The Inimitable Star*  
**SHANTA APTE**

*With a great supporting cast led by*

- ★ RAM MARATHE
- ★ PARSHURAM
- ★ P R A L H A D
- ★ U L H A S
- ★ And 1000 others.

*Now and for a long  
to come at*

**CENTRAL TALKIES—BOMBAY**  
**PRABHAT TALKIES—POONA**  
**AND AT ALL IMPORTANT STATIONS IN INDIA**





*Ranjit*  
 1938

ACHHUT TAXI WALI  
 PRITHVI PUTRA GORAKH AYA  
 SECRETARY SANT TULSIDAS

Datan Butra

**"GORAKH AYA"** Running at WEST END TALKIES, Bombay



Over 3,00,000 Readers Every Month

# LIBRARY filmindia

VOL. 4

No. 5

SEPTEMBER 1938



6

ANNAS

ALL HALFTONE BLOCKS AND COLOUR BLOCKS WHICH ARE MADE FROM BLACK & WHITE PHOTOGRAPHS, APPEARED IN THIS JOURNAL ARE MADE BY:

**COMMERCIAL ART ENGRAVERS**

BLOCK MAKERS TO LEADING CINE - FILM PRODUCERS

PHOENIX BUILDING, GRAHAM ROAD, BALLARD ESTATE, BOMBAY TEL. 26770





# PERFECT !

"In all respects "**Dharati Mata**"  
is the perfect Indian Picture,  
presenting Indian Life and Thought  
and Feelings as never before."

*'Times of India.'*

The most gripping problem drama of all times

# DHARATI - MATA

NEW THEATRES' SCREEN ODE TO  
**MOTHER EARTH**

★ *Starring*

**SAIGAL**  
**UMA SHASHI**  
**KAMALESH KUMARI**

**JAGDISH**  
**NAWAB**  
**K. C. DEY**  
**N E M O**



★ The Story of three hearts  
and a thousand hearts  
A Tug - of - War between  
LOVE AND LOYALTY.

★ *Directed by*

**NITIN BOSE**

Who makes only master pieces

Running into 5th Crowded Week at

★ *Released Thru*

**CALCUTTA FILM EXCHANGE**  
**BOMBAY**

**Minerva Talkies**

**BOMBAY**

## Our Business

**filmindia** is published on the 1st of every month.

### SUBSCRIPTION.

Price of single copy	annas 6
Annual subscription (India)	Rs. 5/-
Annual subscription for Burma, & Foreign countries	Rs. 8/-

(Subscription rates include postage).

Old issues are not available.

To ensure quick attention subscribers should quote their subscription numbers in all correspondence. This number is mentioned on the left hand corner of the wrapper of every copy. Subscriptions for a period less than one year will not be accepted.

The subscription must be paid in advance by Money Order. Copies will not be sent by V. P. P. and no cheques will be accepted.

### ADVERTISEMENTS.

Advertising in "filmindia" is an opportunity.

The huge circulation of the magazine throughout India, Burma and Ceylon makes it an ideal advertising medium to stimulate sales of any commodity. There is, therefore, a great rush of advertisers and unless space is booked in advance no space can be guaranteed.

#### Tariff for films & other industries.

Full page Inside for single insertion	Rs. 75/-
Half page " " " "	Rs. 40/-
2nd & 3rd Cover " "	Rs. 125/-
4th Cover (Tri-colour if necessary)	Rs. 200/-
1st Cover Panel " "	Rs. 100/-

For a single insertion less than half a page space shall not be accepted.

#### Small Trades & Cottage Industries.

So that the small advertisers who cannot afford to pay the usual tariff may not lose the benefit of the huge circulation of "filmindia" a special short advertisement schedule has been prepared:—

2" x one column of 2" Rs. 10/- per single insertion.

This is the minimum space to be booked at a time.

Any extra inches under this plan will be charged at Rs. 5/- an inch per column of 2 inches.

Advertisements of big industries and films will not be accepted under this plan.

### PAYMENT.

All payment for advertisements must be made strictly in advance without which no advertisements will be published.

In case of local advertisers, approved accounts can be opened subject to the condition that all bills will be made payable within 30 days of their presentation.

All advertisers outside Bombay must pay the charges in advance while booking the space.

Copy of the advertisement must be submitted before the 10th of the previous month for the next issue.

"filmindia" is read from cover to cover and every position is a good position. No special position is therefore guaranteed.

### ILLUSTRATIONS & BLOCKS.

Any blocks or illustrations published for the advertiser in the reading matter will always be a courtesy and not a condition attached to the advertisement contract. All such blocks shall be paid for by the advertisers.

### CORRESPONDENCE.

Business correspondence should be addressed to the firm. The Editor's correspondence should be addressed to the Editor. Queries for "Editor's Mail" should not be mixed up with other correspondence.

### FILMINDIA PUBLICATIONS LTD.,

Offices: 104, Apollo St., Fort, BOMBAY.

Tele: No. 26752

Editor: Mr. BABURAO PATEL

## CONTENTS

### GIRL ON THE COVER

Miss USHA



Foreigners Insult the Indians

—Editorial

Bombay Calling

—By Judas

Editor's Mail

Howlers of the Month

Notes & News

Round the Town

Cinematographer in Hampi

Sample of German Courtesy

Korda's Drum & Indian Sabu

Artistic Side of Motion Picture

Studio Close-ups

### TEN ART PLATES



Romilla (Sophie, to us) gives some fast work in "Cyclewalli" a Mohan picture.



THE SUPREME CHOICE OF THE WISE ADVERTISER!

# filmindia's INDIA



LESS EXPENSE — QUICK RESULTS — COUNTRY WIDE COVERAGE

Subscription :

Inland Rs. 5/-

Burma & Foreign Rs. 8/-

Single Copy As. 6/-

# filmindia

Proprietors : Filmindia Publications Ltd.,

104, Apollo Street, Fort, BOMBAY.

Editor : **BABURAO PATEL**

Vol. 4

SEPTEMBER 1938

No. 5

## THE FOREIGNERS INSULT THE INDIANS!

The Germans have insulted India once again.

Sometime back a German enterprise known as "Tobis Film Expedition" travelled the length and breadth of our country to shoot certain films of typical Indian and Oriental atmosphere, which shots to the best of our knowledge have been incorporated in two pictures called "The Indian Tomb" and "Tiger of Eschnapur".

When these Germans were working on the Indian soil they were given hospitable treatment by every one throughout the country. Influential Indian gentlemen and powerful Indian States went out of their way to help these Germans in every way possible, so that the work for which they had come may achieve eminent success!

These Germans made their trip a success as they got certain scenic and atmospheric shots which they could never have got anywhere else without the complete co-operation of our men.

The Maharana of Udaipur in particular, went out of his way to help these people by placing at their disposal his palace, soldiers, servants, elephants and all his entire resources, thus supporting the traditional reputation that Indians are hospitable. But in the light of subsequent hap-



penings, we can well realise what a serious blunder was committed by the Indian Prince in helping this ungrateful crowd of foreigners.

One particular incident should prove an eye-opener to all the Indian States and particularly to the Maharana of Udaipur who is ever willing to help the foreigners, attracted probably by the illusive glamour of the West and charmed by the colour of their skin.

To expect the Germans to be grateful to the Indians is a tall order, but when they forget the ordinary obligations of humanity by giving vent to the most ungrateful and irresponsible expressions of their mind, Indians must stand up and take notice.

"Foreign News Service," the Semi-Official organization reports the following having been said by an important member of the Tobis Film Expedition. Read it yourself:—

"It was terribly difficult to deal with the people there. They work like snails and some of the natives were so stupid that it would have saved time to train a dog.

"You can have no idea of how it was. For example, we had ten girls for the bathing scene with the "princess" who simply didn't turn up the next day, although they were satisfied with the pay. They preferred to do hard manual labour than to make films. NO EUROPEAN IS EVER ALLOWED TO TOUCH AN INDIAN WOMAN; THAT IS, NO MAN, THEY FEEL POLLUTED IF YOU DO. Now imagine Richard Eichberg (the director) seeing that the women were standing wrong and doing everything wrong, and didn't understand a word of English, and he unable to go in and show them what they ought to do. It was enough to drive anyone crazy".

This is what we have got in return for the hospitality that we had shown to the Germans when they were on our soil.

To expect the modern German to repent for what he has said, is practically impossible. In

his utter arrogance of newly found national pride and power, the modern German has become blind to all the finer feelings of sentiment which distinguish a better type of human being.

### "THE TIGER OF ESCHNAPUR"

This is the film which these Germans produced when in India. It is the story of an Indian Maharaja who falls in love with a European dancer in Paris and brings her back to India as his Maharanee. The dancer's previous lover, of course an European, follows the girl to India and passing through a series of Indian "cruelties" takes the girl back. The Maharaja pursues but ultimately loses. The European has vanquished the Indian, as usual.

The picture has already been shown in several European towns and a Prague report says:—

"Around this thin story are woven various and varied scenes, many weird and several highly sex-ridden. The Raja's life is shown, as dominated by the sexual factor with a harem touch and suggestion of extreme ruthlessness to assert his will. The film, by way of contrast, at places casts ridicule on Indian life and at places rather mockingly presents it as strangely primitive."

There are obvious references to the primitive and animal instincts prevalent among the men and the women of India and a laboured attempt has been made to reveal the supposed superiority of the European.

"Tiger of Eschnapur" is in short an obnoxious film which is at present doing dirty work in the European countries by defaming Indians and exposing them to the ridicule of the world.

This picture is now coming to India and it is a pity that it can come to India though it is in spirit and essence anti-Indian.

We are told that Mr. M. B. Billimoria has purchased the picture for India and is going to chaperon its release. He can do so, because he is the Treasurer and Member of the Executive Committee of the Motion Picture Society of India and feels safe. Mr. Billimoria has perhaps forgotten that the Society has been carrying on a

September 1938

fight for years against this type of anti-Indian propaganda. No better exhibition of patriotism can be given than this. The shame of our nation is being brought home to us by a son of the soil.

But the Congressmen of the country shall not sleep. The Hon. Mr. K. M. Munshi shall wake up the censors and ban the picture.

The Censor Board must call for the original copy of the picture and not the doctored Indian version. The copy that spread the poison should be seen before the picture is allowed to screen in India.

This is how the Germans, who enjoyed our hospitality, have insulted us. Another example of German courtesy is described elsewhere in this issue.

Will Indians take a beating from every foreigner that comes along? Let us wait and see!

### "DRUM" ANOTHER ANTI-INDIAN FILM

Alexander Korda, that Continental god father of the British Film Industry has gone out and produced "The Drum" with Sabu, the Indian, in the lead.

Korda's efforts to revitalize the British film industry have not been successful so far. In spite of the quota act the Americans have given a good beating to Korda and those British producers who think that they can produce saleable and popular pictures.

In his efforts to produce saleable pictures, Korda has produced "The Drum" at the expense of India and her hallowed traditions.

"The Drum" is an argument for the British policy in the North West Frontier Provinces. It is anti-Indian in spirit and there is enough suggestive material in the picture, if viewed with the correct nationalist angle which would justify a ban by the censors.

Like "The Charge of the Light Brigade" it is a shameful fling at the Frontier Pathans who,

poor souls, do not even know how they have been defamed and exposed to ridicule.

Dr. Khan Saheb, the enlightened Congress Premier of the North-Western Frontier Province ought to take notice of this dirty propaganda that is being carried on against his men and insist on the Congress High Command to ban at least "The Drum" and stop further malice and defamation of a brave and chivalrous race of men.

Elsewhere we are publishing an Englishman's appreciation of "The Drum" and cautious though it is, it lets the cat out of the bag sufficiently for India to know how the breeze has been blowing.

### THE TICKET FOR INDIANS!

Foreigners have been so much in the news of late due to their native arrogance that it would be worthwhile knowing how they treat us when we visit their lands.

Mr. Rewashankar Pancholi, Proprietor of Empire Talkie Distributors, Agent of R.C.A. and R.K.O. Radio Pictures, has recently returned from a short trip to America.

Addressing the Bengal Film Journalists' Association Mr. Pancholi has given expression to a very significant statement:

**"It is now practically impossible for us to do directly any business in America. The simple reason being that an Indian is not allowed to stay in America more than sixty days."**

If Indians cannot stay in America for more than 60 days how is it that Americans can stay as long as they like in India, do what they like, say what they like and trample on our self-respect as they like?

Supposing this Sixty days' rule was to be enforced in India, then no American would be here on the 61st day. As a retaliation the Congress Government in India ought to think of some sort of a measure which will meet the Americans half way in their arrogance.



Olivia de Havilland  
a Warner star.



To "Filmindia" -  
Good wishes -  
Olivia de Havilland

Very much a rural  
situation from "The  
Cat" a Ranjit picture  
coming to the screen  
very shortly. The one  
in the cart is Ila Devi.





*After all a Prabhat Picture!*

**RUNNING FOR MONTHS!**



Prabhat rewrites mythology and  
gives Lord Krishna a new purpose  
for His Divine Existence.



In the Spectacular Epoch making Picture

# Gopal Krishna

Directed by:

**DAMLE & FATEHLAL**

*Starring The Inimitable Star*

**SHANTA APTE**

*With a great supporting cast led by*

- ★ RAM MARATHE
- ★ PARSHURAM
- ★ PRALHAD
- ★ ULHAS
- ★ And 1000 others

*Now and for a long  
to come at*

**CENTRAL TALKIES—BOMBAY**

**PRABHAT TALKIES—POONA**

**AND AT ALL IMPORTANT STATIONS IN INDIA**



# Pond's new Creams replace "Skin-Vitamin"



Why do women living in the tropics have to take special care of their skin?

Work conducted recently by prominent biologists has thrown new light on the causes of rough, faded skin. For some years doctors have known that a certain vitamin — the "skin-vitamin" — helps rebuild skin tissues. Now they know that without it your skin grows coarse, loses its texture and is old-looking—that exposure to burning sun and hot, dry winds is constantly drying this "skin-vitamin" out of your skin!

Pond's added "skin-vitamin" to Pond's Creams and put it to exhaustive tests. Skin which was rough and dry became soft and supple again—in just a few weeks. Women who tried it were enthusiastic in their praise!

Now the new Pond's "skin-vitamin" Creams are available everywhere, in the same jars as before, with the same labels and at the same prices. By supplying the precious "skin-vitamin" they help make your skin fresher and lovelier than ever before!



## POND'S COLD CREAM

Replaces the natural oils in your under-skin, preventing wrinkles. Use also for pore-deep cleansing. Now contains "skin-vitamin".



## POND'S VANISHING CREAM

Removes roughness, smooths and softens the outer-skin. Use as a skin-softener and powder base. Now contains "skin-vitamin".

SEND THIS COUPON FOR THE NEW CREAMS!

POND'S, P. O. Box 144, BOMBAY.

Please send me free of charge sample tubes of Pond's Two Creams "containing "skin-vitamin." Also generous samples of Pond's new Face Powder

Name \_\_\_\_\_

Address \_\_\_\_\_

No. F. 6

# ◆ BOMBAY CALLING ◆

*This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.*

## A SCANDALOUS EXISTENCE:

The sixth annual report of the Motion Picture Society of India, just published, provides interesting reading. In the first seventeen pages, there is nothing of interest, as these pages are devoted to the achievements of the Society in the year gone by. As the Society did nothing of importance during the year, these seventeen pages hardly deserve any notice.

The fun starts when you peruse the balance sheet and read some of the riders by the firm of Registered Accountants and Auditors who audit the accounts of the Society. Here are the two columns of expenditure and income, which generally spell the existence of any institution in the world.

## INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31st MARCH 1938.

### EXPENDITURE

To Printing of Journal	5,748	0	0
" Salaries	3,443	8	0
" Amount defalcated by an employee written off	2,160	10	6
" I.C.Y. Book 1938 expenses written off	1,259	5	6
" Postage and Telegrams	830	9	0
" Rent	660	0	0
" Stationary	544	14	3
" Sundry Expenses	344	13	0
" Telephone Charges	290	0	0
" Conveyance	215	12	6
" Propaganda	275	0	0
" Blocks etc.	118	3	0
" Electricity charges	107	8	6
" Bad Debts	15	0	0
" Bank Charges	8	12	0
" Depreciation of Furniture and Library	118	6	0
" Excess of Income over Expenditure	1,875	2	0
Total	18,015	8	3

### INCOME

By Subscription Accounts	10,321	4	9
Less Outstandings as at 31-3-1938	6,064	10	9
By Journal Advertisements	9768	12	0
" Donations	3632	6	0
" Entrance Fees	244	0	0
" Journal Subscriptions	15	10	0
" Miscellaneous Receipts	70	3	3
" Sale of I.C.Y. Copies	27	15	0
Total	18,015	8	3

Item No. 3 in the expenditure section shows an amount of Rs. 2160-10-6 as defalcated by an employee of the Society. With regard to this item the Auditors say: "No steps have been taken for the recovery of the amount." Someone must know why steps were not taken to recover the money.

In the small life of the Society the sum of Rs. 2160-10-6 is a huge amount. Every payment that is made is under the joint signatures of Mr. M. B. Billimoria, the Hon. Treasurer and Mr. B. D. Bharrucha, the Honorary Secretary or Mr. Motwane, the Jt. Secretary.



Mr. M. B. Billimoria, the well known film distributor, is the Hon. Treasurer of the Motion Picture Society of India.

How could anyone therefore commit a fraud to that extent without the knowledge of these dignitaries? It is obvious that these gentlemen have shouldered their honorary responsibility rather lightly and did not check the accounts daily with the result that some public funds have been dissipated in a criminal way.

Looking at the matter from a strictly moral point of view, these gentlemen should make good the amount misappropriated by the ex-employee. The Society cannot afford to lose the money.

The employee who defalcated the amount should also be brought to book as he has committed a criminal offence, to suppress which will be another offence against the Society.

Are the Members of the Executive Committee afraid of bringing the culprit to book thru fear of exposing something which can't stand the light of day?

The criminal must be punished and the fraud must be exposed if the society is to live in the future.

## SOME MORE DISCREPANCIES!

The outstanding subscriptions not collected by the workers are shown as Rs. 6064-10-9. And yet in the



# MOVADO

162 PREMIERS PRIX



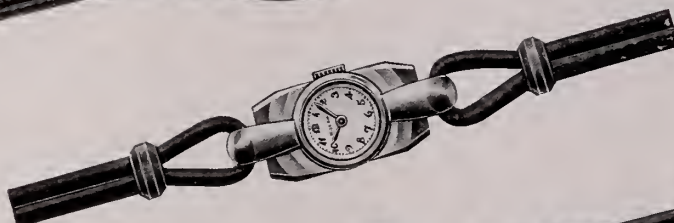
## HAS WON 165 FIRST PRIZES AND GRAND AWARDS

Select a watch as you would Select a Friend!



A watch is the companion of every moment...you refer to it a hundred times a day.....

You depend on it  
Therefore it should  
prove to be a perfect  
time - keeper  
of never failing  
accuracy.



Wear a MOVADO—  
You will find it as  
dependable as the  
truest friend.

DISTRIBUTORS

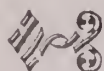
# The "NOVELTIES"

PROPRIETORS-BOMBAY AUTOMOBILES

HUGHES ROAD

Phone 41448

BOMBAY No. 4



report the following tribute is paid to the Hon. Secretaries, Messrs. Bharucha and Motwane: "The achievements during the period under review cover a wide range. Not a little of this is due to the untiring efforts of the Hon. Secretaries". And inspite of all the "untiring efforts" of the two Secretaries, the subscription amount of Rs. 6064-10-9 remains to be collected.



Mr. V. G. Motwane, Jr.  
Hon. Secretary of the  
Motion Picture Society of India.

"Accounts for the major portion of the year under audit were not written up from day to day but were allowed to remain in arrears. They were subsequently written up from pass books and other vouchers," say the Auditors. And this disgraceful negligence exists in a Society with four clerks, two Hon. Secretaries, seven leading businessmen as Executive Committee Members and Sir Phiroze Sethna, Kt., O.B.E., as the President.

Another rider by the frank firm of Auditors reads as follows: "The amount of Rs. 1289-3-9 under the head of "funds" has been utilised for the current expenses of the Society which is contrary to the Society's commitments to donors."

This is a very serious charge. It means that the Society has misused money received as funds from donors who were told that the money was required for different purposes. We have reasons to believe that a part of the Jamnadas Subedar Memorial Fund has been thus misused. We hope it is not true, but the auditors' report leaves no loophole for an alternative inference. In ordinary dealings of life this action amounts to criminal breach of trust and it is the duty of the members of the Society to punish the culprits.

#### MISSED ITS PURPOSE

A close examination of the balance sheet and the items of expenditure point out forcibly the fact that the organization of the Society has missed its purpose of existence.

One of the main objects of the Society was propaganda for the Indian film industry. Actually during the year under review, the Society has spent a paltry sum of Rs. 275 for propaganda as against Rs. 3443-8-0 paid out in salaries, Rs. 2160-10-6 allowed to be robbed and other items amounting to Rs. 18,000 and odd.

Rs. 275 for the vital and main object of the Society—"Propaganda"! A ridiculous fraction of Rs. 18,000 spent during the year.

That is the Motion Picture Society of India of today, which invites people of the Industry to become its members and support the industry.

#### INDIAN CINEMATOGRAPH YEAR BOOK

704 pages of German Art Paper bound together between clumsy yellow cardboards is in short, the first year book of the industry published by the Motion Picture Society of India. Barring a three-page article by Mr. Stanley Jepson and a page of advertisement of "film-india", there is nothing worth reading in the whole book, either for the layman or for the man in the industry. The Year Book is edited by Mr. B. D. Bharucha of the Motion Picture Society. If this is editing, it is not a job worth doing. From the very first page the whole job is childish and amateurish. The collection of statistical material is unnecessary, illogical and useless. The printing is bad. The book must have proved paying only to the printers.



Mr. B. D. Bharucha,  
the manager of Edward and Palace Talkies is the Jt. Hon. Secretary of the Motion Picture Society and Editor of the I.C. Year Book.

The book should have been dedicated to Mr. K. S. Hirlekar, the father and founder of the Society. The present men at the helm seem to have forgotten that for the first two years the headquarters of the Motion Picture Society of India were located in the office bag of Mr. Hirlekar.

Luckily enough, after seeing the book Mr. Hirlekar has escaped the dedication. But it is strange to find the first official publication of the Society dedicated to men who are strangers to the Society and not to the father and founder of the Society.

There will be people, in press and industry, who will call this book a great publication. Some of these may be merely polite and others may be just fools who do not understand true values in life. "Film-india" as the only leading trade paper of India must tell the truth, whether it is liked or not. And our real verdict is: "It would have been better if the book had not been published than published thus". And it is reported to have cost over Rs. 8,000.

#### A NEW SOCIETY:

Slowly but surely, "Visual Education" will be coming into India, for I hear of the inauguration of "The Visual Education Society of India" in Bombay during the month.

Recently a meeting was held under the presidency of Mr. Jathar, the principal of the Elphinstone College and the preliminaries were discussed thoroughly by a representative gathering and a committee was appointed for further spade work.

That is good news to those who are thinking of producing educational pictures. The idea of visual education should appeal to all who believe in modern methods of imparting knowledge and education.





**NON-EVAPORATING HYDRAULIC BRAKE FLUID** 32 oz. Tins. Contains no volatile ingredients, offering positive assurance against evaporation. Protects...preserves...and prolongs the life of all Hydraulic Brakes. Rs. 3-0 each.



**GEAR LUBRICANT.** Extreme Pressure Gear Lubricant S. A. E. 90 for Winter and S. A. E. 160 for Summer. In 5 lbs. Tin, Conforming exactly to S.A.E. and C. a r. Manufacturer's Specifications. Rs. 2-8 each.



**HI-SPEED AUTO POLISH & CLEANER.** 16 oz. Tin. Ideal for Duco, Lacquer and Synthetic finishes. Easy to apply. Requires little rubbing. Rs. 2-0 each.



**CHROMIUM CLEANER** 10 oz. Tins. Cleans and restores original lustre to headlight reflectors, chromium fittings and silver plate. Will not scratch or mar the finest surface. Rs. 1-8 each.

**FILMOIL C.** 16 oz. TINS Crank Case Lubricant. When mixed with motor oil forms a lubricating film over all moving surfaces.

Rs. 2-8 each.



**OTHER PULLMAN PRODUCTS.** Valve Grinding Compound, Tire Enamel, Reflector Polish, Touch-up Eoamel, Reflector and Nickel Renewer, Iron Cement, Soldering Paste, Rust Preventive Compound, Radiator Solder Capsules, Hasty-Mend Solder, Graphited Motor Oil.

Prices for above on application.



**HYDRAULIC BRAKE FLUID** 32 oz. Tin. Lubricates and preserves the metal and rubber parts, will not clog the fine channels, congeal or freeze in cold weather.

Rs. 2-4 each.



**CUP GREASE.** This grease is guaranteed not to separate or become hard or rancid. It keeps its original soft texture, insuring perfect lubrication.

In 1 lb. Tin.  
Ans. 10 each.  
In 5 lbs. Tin.

Rs. 2-4 each.



**RADIATOR FLUSH** 16 oz. Tins. This Radiator Flush prevents the formation of rust and scales.

Rs. 1-12 each.



**LIQUID RADIATOR STOP-LEAK** 8 oz. Tins. This liquid Radiator Stop-leak insures positive action in repairing leaks or cracks in radiators.

Rs. 1-8 each.

## PULLMAN QUALITY PRODUCTS MOTOR CAR NECESSITIES AND AUTO CHEMICALS



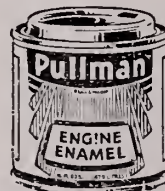
**GAS GAUGE FLUID.** No more guess-work. Refill your Gauge in a few moments and be sure of your Gas supply. Fluid ready with dropper as shown in the illustration.

Rs. 1-0 each.



**AUTO TOP DRESSING.** Restores original gloss to old and worn tops, preserves and prolongs the life of new tops. In Black, Clear, Khaki and Burbank Colours. Any of the above type. In 16 oz. Tins.

Rs. 2-8 each.



**ENGINE ENAMEL** 8 oz. Tins. EITHER BLACK OR GREY, HEAT PROOF. This is a preparation exclusively for Automobile and Marine Motors. Will not peel or crack off under the heat conditions, leaves a smooth durable, elastic finish, unaffected by oil or grease. To be applied with a smooth brush while motor is cold.

Rs. 1-12 each.



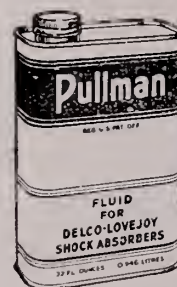
**AUTO CLEANER.** Removes road dirt, grease and film. Restores faded lifeless finish to new-car appearance.

**AUTO CLEANER** IN 13 ozs., attractive three coloured lithographed tin. Rs. 1-4 each.

**WAX AUTO POLISH.** Produces a hard, lustrous, waterproof surface. Protects the original finish for a long period.

**WAX AUTO POLISH** IN 7 ozs., attractive three coloured lithographed tin. Rs. 1-4 each.

Rs. 1-12 each.



**FLUID FOR LOVEJOY SHOCK ABSORBERS** 32 oz. Tins. A high grade Shock Absorber Fluid for use in Lovejoy and Monroe (single and double action), Wahl, (two-way), Gabriel, Star and others of Lovejoy type Shock Absorbers.

Rs. 2-12 each.



**FLUID FOR HOUDAILLE SHOCK ABSORBERS** 16 oz. Tins. A heavy bodied Shock Absorber Fluid for use in Houdaille Shock Absorbers. Also satisfactory for use in FORD and Harvey Absorbers.

Rs. 1-12 each.

SOLE DISTRIBUTORS:

# RANE LTD.

PROPRIETORS OF EMPIRE AUTOMOBILES.

NEW QUEEN'S ROAD, BCMBAY.

Branches:

CALCUTTA

DELHI

SECUNDERABAD

27-5, Waterloo Street,

Kashmere Gate,

James Street,

Telegrams: "AUTOWORKS"

Telephones: 24559 & 22475

Mrs. Shantabai  
Hubl'kar—  
In "My Son" the  
next Prabhat picture  
this new heroine will  
crash the gates with  
her melodious music.



Mr. Londhe with his  
wonderful traditions  
on the stage has given  
a sparkling perform-  
ance on the screen in  
"Raja Gopichand", a  
Saraswati Cinetone  
picture drawing pack-  
ed houses at the  
Royal Opera House.



★ *First Prize* ★

**Rs. 1350**

MONTHLY FOR 12 MONTHS, OR

★ **Rs. 15000** ★

DOWN

**RUPEES**

**25,000**

**OFFERED**

★ *Runners-up* ★

**Rs. 8,500**

**EXTRA PRIZES**

Rs. 50 Buy-what-you-like Voucher on Messrs. Whitesway, Ltd. for each One Error solver.  
Bonus Award value Rs. 10 for each Two Error solver.  
Special Gift for each Three Error solver.  
Consolation Bonus for each Four Error solver.

**FREE ENTRIES**

## “COMMONSENSE CROSSWORD” No. 131

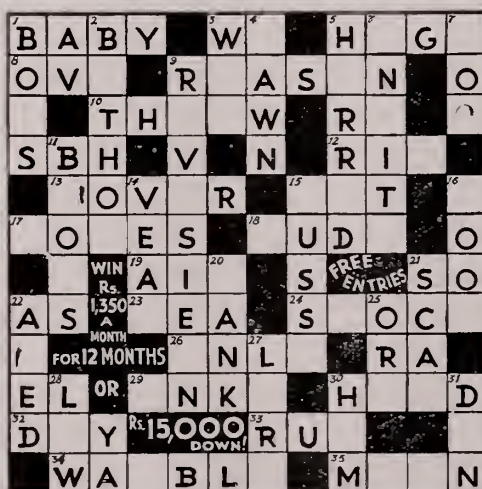
A monthly income of Rs. 1,350 for 12 months is an agreeable prospect to contemplate. So is a cheque made payable to oneself and bearing the pleasing inscription Rs. 15,000. Yet there is nothing fantastic in either of these fancies and any one of you who enters for this Competition may well find yourself in receipt of the handsome income or the fat cheque. And even if you fail to secure top honours you may still reap a rich award, for the large sum of Rs. 8,500 will be distributed to Runners-up. In addition to which there are unlimited Extra Prizes—and Free Entry facilities. The Offer, in fact, provides yet one more of those opportunities for pleasure and profit which, other considerations apart, have made *Commonsense Crosswords* famous throughout the length and breadth of India, Burma and Ceylon. In your own interests, please take full advantage of the Practice Square below :

### CLUES ACROSS

1. Brothers, beware of the woman who seems to be as simple as this !
5. Lofty
8. Eggs
9. A motive
10. Hurler
12. Many young girls are susceptible to a handsome one
13. Being a keen one often jeopardises a man's business career
15. His work usually reflects when a man is this
17. We are apt to become impatient with a person who does this
18. An overweening desire to flaunt his individuality prompts many an egotist to be this
19. Having the “——” of a clever man enables many a mediocre one to go far
23. Meadow
24. Inexperienced investors frequently get let in for bad this
26. Alone
29. Consisting of or resembling ink
30. Collection of cattle
32. From morning till night
33. To lament
34. Too much alcohol is apt to make a man do this
35. Adversity has the effect of making some men of weak character this

### CLOSING DATE SEPTEMBER 23rd

*N.B.*—The Entry Fee in this Competition is Re. 1 per entry and Entry Squares will be published in the issues of September 4th and 11th.



ONLY ENTRY SQUARES  
CUT OUT FROM

“THE ILLUSTRATED WEEKLY  
OF INDIA”

of September 4th or 11th  
will be accepted

### CLUES DOWN

1. Often easier to persuade than to force to one's point of view
2. Ludicrous descent from the sublime to the ridiculous
3. Very small
4. Persons who do this at social gatherings usually evoke dislike
5. Offensive
6. It is the practice of many political agitators to “——” satisfied workers to rebel against their terms of employment
7. Blunderingly causing pain to a sensitive person is apt to make a man feel this
9. Jumbled spelling of *reversion*
11. These often plainly reflect violently agitated feelings
14. Flesh of calf
15. How truly unfortunate is the man who marries such a woman
16. Credulous people are easily misled by one
20. Dwelling in such an atmosphere for a long period is apt to undermine one's health
21. Mark left by a wound
22. When a man is this his utterances are usually sincere
25. Metal is extracted from this mineral
27. Musical instrument similar to the harp
28. Protects and irritates us !
30. Border of a garment
31. Clamorous this at one's door tends to be damaging to one's reputation

**COPIES AVAILABLE FROM ALL NEWS AGENTS**

# THE EDITOR'S MAIL

*Readers "when you are worried" write to me. I will do my best in serving you. Serious matters will be treated seriously, while flippant letters will receive like replies.—The Editor.*

**From: B. V. N. Rao (Rajahmundry).**

How is Kolhapur Cinetone now?

It died a noble death a year and a half back.

**From: Nandlal Sharma (Bhagalpur).**

Is Devaki Bose related to Rampyari as I find her in every picture of Devaki Bose?

That is what I have not solved yet. I found her superfluous in "Vidyapati". Why don't you write to D. K. and ask him. Don't forget to tell me what he has to say in reply.

**From: R. Dayal (Allahabad).**

I want to send a sari to Leela Desai. Will she accept?

Of course, she will. But see that you send an expensive one. Why not send me some silk cloth for a suit? I shall print your photograph.

**From B. Venkateswarlu (Cocanada).**

Who acts better as a villain? Nawab or Chandramohan?

Once Chandramohan used to act better, when he was in Prabhat, but now Nawab beats him hollow. Good acting is entirely dependent on good direction since he left Prabhat, Chandramohan did not get good direction.

What has become of East India Film Co.?

Nothing is coming out of it since Kardar came out.

Please give me Yasmin's address, as I want her photo in a natural pose.

Natural pose? Good! But will she give it? Anyway I must give you her residential address as being a free lancer she is hardly at one studio for more than two months. Write to her at Rail View, Vincent Cross Road, Dadar, Bombay.

**From: R. D. Sharma (Fategarh).**

Please rate the acting talents of the following: Shanta Apte, Devika Rani, Ratan Bai and Uma.

Devika stands first due to her deeper understanding of the roles she plays. Uma is a good second. Shanta Apte is fast improving and would rank third. Ratan Bai is to-day a "has been". After "Yahoodi-ki-Larki" the poor girl did not get a chance to act in any good picture.

**From: B. P. Chincholikar (Baroda).**

I shall be glad to receive the following information through your columns regarding Miss Shanta Apte.

1. Birthdate and place.
2. Names of her parents, their education and position. If dead, dates on which they died.
3. Her education—place, school and names of her companions, if any.
4. Her real name.
5. Number of her (a) brothers and (b) sisters.
6. Are 5 (a) and (b) married or single?
7. Who taught her Indian music?
8. Does she know dancing well?
9. When did she join Mr. Bapat's Mela? Did she join of her own accord or was she forced to do so?
10. Were there other girls in the Mela?
11. Her mother's attitude when she acted as Radha in "Shamsunder".
12. How much did she get for this role?
13. Is it a fact that before she entered a film co. she used to give public recitals of her songs? If this be a fact, what places did she visit and whether she was accompanied by her mother or some other elderly person?
14. When did she join the Prabhat Film Co.?
15. In how many pictures has she played (a) principal roles and (b) secondary roles?
16. Have you reviewed all these pictures in your magazine? If so quote the years.
17. Which are her best songs?
18. What does she think of her acting and singing?
19. What is her present salary? Is she thinking of going to Hollywood?
20. Has she been caricatured in some Marathi novels?
21. Is she fond of reading?
22. Are her relations with her brothers cordial?
23. Does she really like her present profession?
24. What is her attitude towards life in general?
25. Is her economical position responsible for persuading herself to join this profession?
28. Does she think that Indian women can safely join this business? i.e. without the least fear of being molested?

Are you quite sure, you have asked me all that was to be asked? If not remember and complete the list.

**From: Moinuddin (Abbottabad).**

How much capital is necessary to start a well equipped film producing company?

Apart from actual experience and technical knowledge of things, a decent studio with pretty good equipment would easily need a capital of five lakhs of rupees if it is to survive in the long run. But contrary to this counsel, several present day producers have actually begun with only Rs. 5 in their pocket. Prabhat—the great and glorious—began with a mere fifteen thousand rupees.



Have you a

# TELEPHONE

in your HOME?

*If not you are denying yourself the pleasure of communicating  
with your FRIENDS and running the risk of  
being unable to call the DOCTOR or the  
FIRE BRIGADE in time of need.*



CHARGES FROM Rs. 12/- A MONTH.



## Bombay Telephone Company, Ltd.

Home Street, Bombay.

Wood Street, Karachi.

Shahpur Road, Ahmedabad.

---

**From: M. V. Dikshitulu (Cocanada).**

Among the following directors whom do you place on the top: Kardar, Badami, Dhaibar, Hemchunder and Narayan Kale?

On the top of what? If talents for direction are to be considered, then Kale will be on the top of others. Kardar and Badami tie up for second place. Hemchunder may rank third. Dhaibar—I don't know where to place him.

**From: S. D. Singh (Bombay).**

Why does D. Billimoria always park his car in the evening at a particular spot near the Taj?

To save petrol and perhaps to earn distinction by being noticed. He also stands near enough the car so that people may know whose car it is. Well, why do you grudge him that little vanity?

**From: N. H. Sindhia (Bangalore).**

Please let me know what you think of the stories of the following pictures and which of them is the best story? "Devdas" (N.T.) "Dalit Kusum" (Adarsh Chitra), "Unexpected" (Prabhat) and "Chhaya" (Huns).

"Devdas" was the best story, in so far as it appealed to the sentiment. It was a love yarn and presented aspects more abstract than practical. However, it had enough melodrama to become a good screen story.

"The Unexpected" ranks second. The theme of this story was thin, but its cinematic treatment made the small germ of the theme provocative in

a peculiarly sympathetic way. The rest was completed by excellent direction.

"Dalit Kusum" advocated widow re-marriage with a vengeance. The picture had powerful situations, though some of them too grim, to propagate social reform. I place it third in importance.

"Chhaya", known in English as "Holy Crime" was a crime in the world of entertainment. Though the picture had a provocative theme, it was too morbid for a picture. The picture script was in the hands of inexperienced people who developed situations in a wrong light, and turned an otherwise pathetic theme into a monstrous mess warped by grim emotion and cheap vulgarity. "Chhaya" was an odious entertainment wherein realism had assumed a hideous shape.

**From: S. R. Chandrakavi (Matunga).**

Why don't the old actresses like Durga Khote, Enakshi Ramrao, Sulochana retire from filmdom or take elderly roles? It is so clumsy to see these "grand mas" make love on the screen to equally old "grand pas". Don't you think so?

I think so, but do you think that these girls will admit the march of time even if it leaves on their face milestones of ugly wrinkles? Producers who give them juvenile roles are following a suicidal policy and will end by mortgaging all their assets.

What are these rumours about "New Theatres" going through bad times and borrowing money in the market?

Success often makes more enemies than friends. No producer would turn out great pictures like



Ila Devi seems to be worried with the old man's talk in "The Cat" a Ranjit picture coming to the screen very shortly.





Miss R. B. Lakshmi Devi in  
Prakash Laxmi Production  
"Toofan Queen" nearing  
completion at Prakash  
Studio.



How simple and comfort-  
able on the sands but how  
seductive and annoying is  
Sigrid Gurie in "Adven-  
tures of Marco Polo" a  
United Artists Release?



"Devdas", "Dhup Chhaon", "Vidyapati" etc., unless their production plans were well thought out and organized. If New Theatres had been in difficulties and had been badly managed, they would have by now closed doors. Instead they are producing wonderful pictures, which draw crowds for weeks. Any amount of dirty propaganda set afloat with malice and self-interest will not affect a sound firm of producers. New Theatres are far, far away from what these dirty and inspired insinuations want people to believe.

From: V. Narayanan (Madras).

Why are all the productions of Bombay Talkies of the same type?

Because people working in them are the same and all the possible facets of presenting them have been exploited by now. They are however, looking out for new talent and you will see some new girls next year.

From: Ishwar Trivedi (Ratlam).

Who can act better with sweet Devika Rani? Ashok Kumar or Kishore Sahu?

Himansu Ral.

From: H. S. Raizada (Budaun).

Cinema actresses are always "Miss" and never "Mrs." yet they "give birth to lovely human babies". Isn't it strange?

It is strange to you as it is evident that you are not aware of the etiquette of the trade. The "Miss" that you see attached to the names of actresses is a professional "Miss" and is not intended to indicate their eligibility for marriage. In the profession of acting a "Mrs" sounds too old and shatters all dreams of romance which the audiences like to indulge in about their favourite stars. Here are some instances of "Mrs" being used: Mrs. Durga Khote, Mrs. Shobhana-devi Samarth, Mrs. Shantabai Hublikar.

I suppose you have no objection to our actresses getting babies. Some of them are respectable married women who work on the screen to earn a living.

From: S. N. Aiyar (Matunga).

You have given so much publicity to Pragati's "Nandkumar" that I and my family are most anxious to see it in Bombay. Is it possible? Is Pragati a branch of Jaishree?

Pragati's "Nandkumar" deserves all that my paper has written about it. It is one of the best musi-



## JEWELLERY

Our sale offers you unusual chance for sound investment. Best modern jewellery is reduced to lowest possible prices. We guarantee full value for your money. It will be worth your while to inspect our stock and their tempting prices.

## Purchase SILKS & JEWELLERY

AT

## Pohoomull's Sale

**Where things  
are better and  
Prices cheaper  
than elsewhere**



### NOTE THE STRIKING BARGAINS

Silk Sarees Embroidered from **Rs. 6-8**  
Silk Sarees Printed from **Rs. 7-8**



Beautiful Chiffons in all colours from  
**Re. 1 yard.**

Beautiful Fine Georgettes in all colours  
from **Re. 1-12 yard.**

Several Beautiful Silk Materials from  
**As. 12**

Borders, Brocades and various other lines  
at Bargain Prices.

**POHOOMULL BROS. (INDIA) : 275, Hornby Road, Fort, : BOMBAY**





KING by Divine Right  
Kingly qualities  
Popular Choice

*His Majesty The Mendicant*

# Raja GOPICHAND

★ Cast:

LEELA, CHANDRAKANT.  
USHA, RATNAPRABHA.  
LONDHE, DINKAR.

★

STILL RUNNING AT

Royal Opera House  
BOMBAY

★

★ The Records that you have been waiting to hear

**Now Ready**

**Hear**

Prabhat's **"GOPAL KRISHNA"**

Recorded on **YOUNG INDIA RECORDS**  
(Special Red Colour Labels with the Artistes Photos).



**Hear :**

SHANTA APTE  
RAM MARATHE  
PARSHURAM

The singing Trio of  
Prabhat on our  
"YOUNG INDIA"



**HEAR**

SEPTEMBER RELEASE

**HEAR**

Shahir G. D. Dixit  
Netaji Palkar Powda  
No. D.A. 5469 & 5470



Kanta Kumari  
No. D. A. 5472

For Clear Reproduction Emotional Tunes and Sonorous Music, insist on YOUNG INDIA RECORDS

THE NATIONAL GRAMOPHONE RECORD MANUFACTURING, CO., LTD.

Telephone No. 25181

110 MEDOWS STREET, FORT, BOMBAY

FACTORY AT WADALA

cals I have seen. Pragati used to be once a "head office" of Jaishree. That is when Keshavrao Dhaiber, Jaishree's erstwhile proprietor needed money he ran up to Pragati. In business, Pragati and Jaishree were entirely different companies. Jaishree is no longer living, while Pragati will be producing pictures very soon.

**From: K. Srinivasa Row (Masulipatam).**

Where shall I get a big size photo of Shantaram and Shanta Apte?

Write to them or cut them out from some old issues of "filmindia".

**From: Mahavir Prasad, Advocate (Santa Cruz).**

From the list of Marathi and Hindi dialogue writers given how would you rate them and why: Atre, Khandekar, Pandit Indra, Betab, Kashyap, Kedar, Zia?

Dialogue writers like race horses strike or lose form. Betab was once a great writer, but with age he is now a tired man and does not give a very intelligent work. To form an opinion, therefore, I must consider recent performances. Consistency of all round good work will however be my criterion of rating.

I consider Kashyap to be the best man available to-day from your list. He gives enterprising music and thought provoking dialogues more often than the others. Second in rank is Kedar Sharma. His work is clean and high pitched in intelligence. He is a classic by himself.

Third in rank is Pandit Indra. His dialogues are not easily understood though they are good and very good sometimes, but this man bids bold for the third place by virtue of his excellent musical compositions. His songs are to-day the most popular.

Betab comes next. His recent work in "Prithvi Putra" was good in parts and gave glimpses of the old master that he once was at this game.

Khandekar would rank next in the intellectual conception of dialogue writing. But his views being too morbid the dialogues stink in memory like gasses from a coated tongue.

Zia is the Urdu version of the Hindusthani language. His dialogues lack logic and reason. But sometimes he gives brilliant flashes which fact induces me to place him second last.

Intelligence is not a feature of Atre's dialogue writing. Colloquialism and slapstick and cheap humour do not need much study or any deep intelligence. Divorced from any intense emotion or sentiment, most of the dialogues are mere dew drops—good as long as they last. I put him last in the list.

And after all said and done, any of these writers are capable of giving very good or very bad work if not well supervised in any individual picture in spite of what they may have achieved in the past. You see, they lose form. And all of them are not 'horses'. Some of them are just 'mules'.

**From: P. V. Krishnan (Matunga).**

Was glamorous Sulochana a short-hand typist before she took to films?

No! 'glamorous' Sulochana was a telephone girl in the Bombay Telephone Co.

**From: P. S. Joshi (Rajpipla).**

Who is the best in looks among the following actors: Saigal, Pahari, Ashok Kumar, Motilal, Surendra and Ishwarlal?

What do you mean by the word "looks"? Well in mere "looks" Ashok Kumar is well off and so is a statue in the Queen's Gardens in Bombay. A film actor must have a personality which asset is even more important than mere "looks". Judged that way, I place them in the following order: 1. Motilal, 2. Saigal, 3. Pahari, 4. Surendra, 5. Ishwarlal, 6. Ashok Kumar.

**From: J. Venkateswar (Masulipatam).**

Can I get any calendar with the photos of all film stars printed on it?

You might get a calendar like that if you try but what use is it if you don't get any 'dates'.

(1) Is Shanta Apte married?

(1) No.

**From: Premnath (Margao-Goa).**

Which are the five very good Indian pictures in the last year and who are the five very good directors?

You are asking too much. We never produced five very good pictures in one year and to complete five very good directors one director is still to be born.

**From: Pandit Indra (Bombay).**

Why don't the donors of the Gohar Gold Medals not award medals for distinction to the following: 1. Song and dialogue writers, 2. Cameraman, 3. Recording Engineers, 4. Setting makers, 5. Editors of films. This will create a competitive spirit and encourage new talent.

I would go one better and suggest a double weighted gold medal for film journalists for the best services rendered during the year. But to get gold from the Gohar Gold Medal Committee, one has to get it out of Chandulal Shah. And that is where the rub is. Old Chandulal is not so easy a person to tackle and I don't think he thinks much of what we think in the way of giving away gold—particularly his gold. Originally to commemorate Gohar's unique success, he only wanted to give the medal to the actress who gave the best performance in the year. But to clothe his chivalry, he had to take in other awards. To add more now, would amount to robbing him.

**From: V. U. Patel (Bombay).**

Is it dangerous for any human being to join the film line?



Yes, if you get yourself wrapped up in celluloid and some one sets fire to it. Or if you get wrapped up with a sweet looking heroine. Then it is more dangerous.

Is Mr. Jagannath Patel your brother?

More than that! He is a god father to "filmindia".

From: G. R. Bagalkote (Bezwada).

I want a short biography of Vishnupant Pagnis.

Vishnupant Pagnis, born in "Tukaram", now on oxygen, Rest after "Tulsidas".

From: Murtiza Ali (Patna).

Don't you think that "Gopal Krishna" is a propaganda picture—propaganda against cow-killing which is intelligently and glaringly stressed throughout the film.

What, if it is? Don't you think that the cow which is the only animal which replaces the missing mother of an orphan should live to give life to millions of unfortunate babies. With her milk the cow gives life to human beings. Don't you worry, the bulls are left alone in the picture and the cows will not be missed even if people stop killing them.

Who is going to direct Ranjit's "Sant Tulsidas"?

One Mr. Jayant Desai. I dare say, you have heard of him. Recently he directed "Prithvi Putra" another Ranjit picture.

From: M. C. Menon (Aruppukottai).

Director Shantaram wants 3000 theatres. How is it possible for an exhibitor to live after paying the South Indian Distributor 60/65 per cent, with to and fro travelling expenses for two representatives and Rs. 1-8-0 per day as "bhatta". We are losing every day.

Don't pay the distributor more than 50%. Agitate and form an exhibitors' union. Unite and strike. Teach the exhibitor to respect your wishes. Don't pay the representative who is sent to spy on you. Don't give him any board and lodging. Starve him. The producer needs you as much as you need his picture. The distributor, unless he is the gentlemanly type, is merely a creation of circumstances and an instrument of the financiers.

### TO THE READERS:

I receive a very large number of letters every month and it is not possible for me to reply to all of them. So I select those which are interesting for replies. Some readers are kind enough to enclose return postage for personal replies. For a busy Editor it is impossible to give individual replies and I have to request my readers not to waste postal stamps. Some of the readers have sent me lawyer's notices, demanding an explanation for my silence over their queries. To those I advise, leaving "filmindia" alone, in this state of frenzy.

—The Editor.



## MAKES EVERY FACE CLEAN AND KISSABLE !

Add 100% To your Personality  
The Result of the latest research  
in skin hygiene.

## FAIRY - LOTION

FOR PIMPLES  
SUNBURNS  
BLACK HEADS

This marvellous remedy gives a new complexion within a week removing pimples, black heads, sunburns and disinfects the skin

Show the World a New Face--

With This New Remedy

Rs. 1-8 per bottle post paid to any part of India. No V. P. sent. Remit money by M.O.

Agents & Stockists Wanted.

NATIONAL HEALTH PRODUCTS.

104, Apollo St.

Fort, Bombay.

**Mm. DIAMOND—**

Here's grace with the vengeance of youth and beauty thrown in. Mademoiselle Diamond who is the pupil of the Ripman School of Dancing, London, threatens to wrest the monopoly of Oriental dancing by her recent engagements on the Indian screen.



**WISTFUL NASEEM—**

With her dreamy eyes, this delicate beauty has given a beautiful performance in "Vasantee" the next Minerva Movie-tone picture directed by Mr. Sohrab Mody.



# Howlers of the Month

"Baghban" has added a feather to Kardar's well feathered self." says a Delhi paper. We want to know which pictures supplied the tar.

The month's prize for exemplary courage: To be awarded to Bombay Talkies on their decision to produce two pictures without Devika Rani. What will Devika Rani do all this time? I can get her a job on five thousand rupees per month if she thinks this offer worth while.

Under the caption, "Believe It Or Not", the "Movies" report of a man named Beg Raj having seen "Baghban" 30 times during the three weeks of its run in Delhi. How infernally stupid this man must be and what a mess "Baghban" must have become to need so many visits before people come to know what the row is about. By the way, isn't Beg Raj one of the secretaries of Kardar? I thought so from his photograph, but Kriparam of "Movies" says that he is a shop keeper of Delhi. I wonder what shop he keeps.

"Nazir and Yasmin Paired In Midnight Mail" says the "Movies". What was the outcome?

Hafisjee has started listening to a lot of nonsense printed in the Delhi papers. They accuse him of having committed some heinous crime (in their words: "heinous-most") against his wife, children, society and religion. If that is so, Hafisjee should be a very dangerous man and like Frankenstein the human monster deserves to be closely guarded. I wonder why Hafisjee is swallowing all this nonsense. People who write about Hafisjee should remember that Ratan Bai is his legally married wife and it is not fair to probe into any one's privacy to that extent.

The dirty propaganda against New Theatres at present going on in Lahore and Bombay shows to

what extent lying journalists can go, especially in reviews of "Dharmati Mata". Those who pay these men to write against the dictates of their own conscience may as well remember that New Theatres can also employ the same men by paying a little more to start a counter-propaganda. It is worth doing so once to expose these pseudo-journalists who have neither principles nor policy.

The second Indian suspected to be bound for England, perhaps to join the London Films is reported to be Azurie, the well known dancer. The first one was Sabu, the elephant boy. Compliments to Korda's intelligence in selecting peculiar Indian types—the types that represent the minority. Azurie, will of course, meet old friends there.

I don't think much of the intelligence of our present day producers the way they hunt down Kardar with requests to direct pictures. With every hour Kardar's price is going up and his programme seems to be well booked till the end of next year. Some of the producers betray such utter imbecility that they go almost on their knees to secure the services of Kardar and Kardar like a true Mahomedan knows how to treat them. Bravo Kardar, you have taught submission even to the wild Gujrathi producers of Bombay.

Girls in Delhi were surprised the way they found Mr. Mehboob a film director, visiting girls' houses during the day. They perhaps couldn't understand that times can change and even film directors can improve. Poor girls, they did not know that Mehboob was finding girls for his boss Chimanlal Desai of Sagar. A thankless task for such a nice man. But pictures can't run unless you bring new talent into the studios.

Imagine B. D. Bharucha that small sized manager of a cinema theatre in Byculla, becoming the Editor of the Year Book published by the Motion Picture Society of India. He has done it without giving us a warning.

Rumours say that a famous Hindu stage and screen actor will soon embrace Islam with the help of a Mahomedan screen girl who has worked in several stunt pictures. I hope these rumours are not true. Hindu girls mustn't allow Muslim beauties to steal a march over them this way. I wonder how the aged Hindu actor will look with a red fez if he really becomes a Mahomedan. Kardar might give him the hero's role in a picture called "Fakir-ya-Kafir".

The theme of "Brahmachari", the latest picture of Huns, threatens to keep married and family people miles away from the Majestic Cinema, Bombay. Perhaps few can relish viewing the passionate jealousy of a bachelor for those happy in wedlock.



On the "No Males Day" with which Ranjit's "Gorakh Aya" opened at West End, the ladies were in their element. Here's the snapshot of the way they monopolised space and air.

"Editors and writers should not condemn Indian pictures, even if they fall below their expectations," says Mr. Chimanlal Desai, Proprietor of Sagar Movietone. Why not produce good pictures, Mr. Chimanlal, once in a way for a change?

"No one of the cine journalists should say, even to his friends, that such and such a picture is hopeless" further advises Mr. Chimanlal Desai. We never say that the picture is hopeless, we generally say that the producer is so. Any objection to that Mr. Chimanlal?

Mrs. Shobhana Samarth, the heroine of "Pati Patni" is reported to have decided upon producing her own pictures. Things however, have been postponed for the present as Mr. Yusufally Fazalbhoy is touring in the South and Shobhana cannot immediately hire out his equipment for production at Film City.

"Delhi is gone mad after seeing 'Bhedi Trishul' a Mohan picture" says a Delhi paper. Poor Delhi, its greatness died with the Moghul Emperors.

Publishing a photo of our Editor Mr. Baburao Patel, the "Movies" of Delhi writes, "This photograph of Mr. Baburao Patel will give our readers some idea about this man's stature and build. It is his dominating personality which infuses so much might and majesty in his writings—which have made him the terror of Indian filmdom today. His writings are dreaded and respected all over the country." Very flattering, isn't it? But "Movies" should know that the "terror" had no terrors for the beautiful Shanta Apte. Beauty has always been disarming.

That Huns picture "Premveer" failed miserably in Delhi. It had to be hurriedly withdrawn in a week. The next release "Brahmachari" being a similar subject, fears are entertained of a similar fate in the North. The Northern people don't seem to like sexrid-

den comedies. They seem to want sexy realities.

The studio news of Mohan Pictures reads as follows: "In 'Cyclewalli', the company has introduced a new type of animal for the first time to be seen in the Indian films". As the daily papers have not yet reported about a new "Loch Ness Monster", do you think that the reference to "a new type of animal" has something to do with the fat and comfy heroine of the story?

13th of August, the day on which Principal P. K. Atre, writer of "Dharmaveer", "Premveer" and "Brahmachari" was born, was celebrated at a dramatic theatre. So Atre was born on the 13th. After seeing "Dharmaveer" and "Premveer" I was wondering about the missing link. No wonder the pictures failed to be popular. The 13th.

The birthday celebration was a colourful event with plenty of local girls present—as if "Acharya" Atre would not have enjoyed the blessings of the day without them. Baburao Pendharkar must have attended at least to offer Shanta Apte a contract.

Now that Motilal has gone away from Sagar, Surendra has become the cock of the walk. They say that even Sabita is frightened of him, and makes way when Surendra is seen approaching. Poor Surendra what a victim of "great-

ness thrust". Chimanlal Desai is always in bad humour, half-afraid that his intimate friend Chandulal Shah and his partner Dr. Patel might patronise Motilal.

Naginlal Shah, Editor of "Chitrapat" (Gujrathi), says that "Abhagin" was the right picture for the right moment". What he forgot to mention was that with Supreme Film Distributors, it was also in the right hands. If "Dharati Mata" had also gone there a greater picture would not have been produced. Bravo, Naginlal, on your "deeper" understanding of art and entertainment. You are the correct judge to sit on the Gohar Gold Medal Committee.

"We Three" a picture beginning with laughter but ending in tears" describes a film paper. Why make people shed tears? Why not refund the ticket money?

Once again Sir Pheroze Sethna, now almost an inevitable president of numerous public functions, has been elected the president of the Motion Picture Society of India, superseding the overdue claim of Rai Saheb Chuni Lal. One would like to know, how exactly and to what extent has our film industry been benefitted since Sir Pheroze's association with it?

One thing we, however, do know and everybody knows, that a lot of publicity which the old Sir Pheroze could not have otherwise got, he has got during the last three years of his association with the Society, not to mention a number of lunches at the Taj.

When the late Sir Sorabji Pochkhanawalla, the Chairman of the Central Bank of India died, film producers in India welcomed the appointment of Sir Pheroze Sethna to the exalted position of a leading city banker. They expected Sir Pheroze to stand by the Indian film industry. But has Sir Pheroze induced his bank to advance even a pie to our producers so far? Even now, it is not too late for his bank to save the industry of which he is a prominent pillar.



**"MOONLIGHT"**  
**GEORGETTE FASHION**  
**SARI**

A very popular modern fashion Sari highly appreciated by educated noble ladies of all provinces rich floral zari fine border really a sari worth Rs. 50 - at an amazingly low price of Rs. 10 - postage etc. free available in any size fast or light colour size 5 1/2 yds. by 48 inches also in any size required order early to avoid disappointment not more than 3 saris will be supplied to any one. Beware of cheap rubbish saris.

**Price Rs. 10**

**SWADESHI SARI STORES.**

"F" Baldeo Bldg., JHANSI, U. P.





ONCE AGAIN—  
Prabhat takes  
up a new theme!

TO GIVE—  
A New Picture  
to their million fans!

# MY SON



*Directed by*

**K. NARAYAN KALE**



*Starring*

- |                                  |                          |
|----------------------------------|--------------------------|
| ● <b>MRS. SHANTABAI HUBLIKAR</b> | ● <b>ULHAS (HINDI)</b>   |
| ● <b>SHAHU MODAK (MARATHI)</b>   | ● <b>CHHOTU</b>          |
| ● <b>MAMA BHAT</b>               | ● <b>SHANTA MUJUMDAR</b> |
| ● <b>VASANT THENGDI</b>          | ● <b>BUWA SAHEB</b>      |

*Etc., Etc.,*



“ मेरा लडका ”



**THE NEW PRABHAT PICTURE**  
IN PRODUCTION

PADMA DEVI



In "Zamana" a Krishin Movietone social picture directed by Mr. Ram Daryani, this talented Bengali artiste has once again given a great pathetic performance.





BOMB

*Glori*

**V A C**

A STIRRING TAL

DEVIKA RAN





ALKIES

1932

# MAN

PUT CHIVALRY

OK KUMAR

ATED BY THE  
EFFICIENT STAFF OF  
AY TALKIES  
KNOWN ARTISTES.



NOW RUNNING IN 3RD WEEK AT

DOXY TALKIES



DEVIKA RANI



In "Vachan", Bombay Talkies' latest release at Roxy, Bombay, she is once again glorious.

# Rs. 1,000 Given in Prizes to Subscribers only

1st Prize **Rs. 300/-**

2nd „ „ **200/-**

3rd „ „ **150/-**

4th „ „ **100/-**

5th „ „ **50/-**

**And 20 prizes of Rs. 10/- each.**

The counter-foils of these numbers will be collected after the 15th of December 1938. The Editor will draw from this collection 25 numbers at random. The first number drawn will get the first prize, the second number drawn will get the second prize, etc., till all the 25 prizes are drawn thus.

The Editor's decision will be final and legally binding.

No correspondence will be entertained with regard this scheme.

Subscriptions will not be accepted for any period less than one year and must be remitted by M.O. or Postal Order. No V.P.P's will be sent and no cheques will be accepted.

If you are not a subscriber be one to-day—by paying **Rs. 5/-** for one year.

Rush the coupon

To

**FILMINDIA PUBLICATIONS, LTD.,**  
104, Apollo Street, Fort, BOMBAY.

Town.....  
Date.....

Dear Sirs,

Please enrol me as a subscriber for one year beginning from ..... 1938.  
I am remitting Rs. 5/- by Money Order/Postal Order.

(Please write in Block Letters).

Name .....

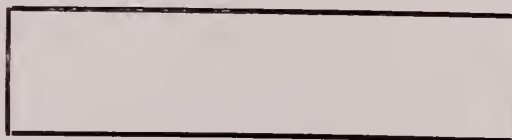
Address .....

SIGNATURE.

THIS UNIQUE OFFER IS OPEN TO ALL SUBSCRIBERS WHO ARE ON OUR SUBSCRIBERS' REGISTER ON THE 15TH OF DECEMBER 1938.

Sundry purchasers at bookstalls are not eligible for prizes under this scheme.

All the copies of "filmindia" going to the subscribers for the months of OCTOBER, NOVEMBER and DECEMBER will be numbered in this panel every month and on this page.



The winning numbers in their serial order and importance will be published in the January 1939 issue of "filmindia". Subscribers having copies with the winning numbers can exchange the same for their respective prizes and get an extra copy of "filmindia" complimentary, for completing their file, from the Proprietors of "filmindia".



# ***The Finest Indian Film Songs***

by the original artistes are available

ON

## **“HIS MASTER’S VOICE”**

AND



## **“TWIN” RECORDS**



## **AND THIS TIME WITH MAGIC!**

*See the* Miraculous Diamond, the source of spiritual power  
Magic Belt that makes Man Invisible  
Magic Feather that Works Wonders ♦

IN

### **INDRA MOVIE-TONE'S**

# **IMPOSSIBLE**

OR

## **“NA-HONEWALI-BAT”**

Directed by: **R. N. VAIDYA**

Sensational Story Breath-taking Scenes

Featuring

**BABURAO PEHLWAN**

Miss **PRATIMA** Dass Gupta

**NAZIR BEGUM**

**SHAH JAHAN**

**BABY NOORJEHAN**

**V. K. DASS**

**SUNDAR LALL**

Etc. Etc.

For Bookings Apply:—

**R. S. CHANDANMULL** **INDRAKUMAR**

Lamington Road - - BOMBAY

Beadon Road - - LAHORE

3, Synagogue Street - - CALCUTTA

AND BANGALORE

# Notes & News—

## MOVIES SEEN AS EQUIVALENT TO COLLEGE COURSE

Dixie Dunbar, has a new "slant" on Hollywood. She is convinced that four years in picture are equal to a like number of years in college or university.

She bases her observation on a remark once made by William James to the effect that the chief value of college training lay in the fact that it taught a person to recognize a good man when he sees one.

### Try to Bluff Through

"On that score," she declares, "Hollywood would rank among the world's top ten if it were a university. But it is a place where the rewards for success are so great that thousands, with little or no talent are attracted. Many of them realise that their talents are limited, with the result that they try to bluff their way through.

"In such a situation, a person would be in a terrific quandary if he weren't able to distinguish the

## Mrs. YAMUNABAI HIRLEKAR



Mrs. Yamunabai Hirlekar M.A., has made history by her Minute of Dissent published in the Report of the Adult Education Committee. Her suggestions to reorganise the present Department of Visual Instruction deserve second thought by all those who believe in the method of visual instruction.

## RAI SAHEB CHUNI LALL



The Government of Bombay deserve congratulations for their wise selection of Rai Saheb Chuni Lall as a member of the Bombay Board of Film Censors. The Rai Saheb represents the interests of Motion Picture Industry of India and by virtue of his rich experience in all the departments of the industry, we could not have desired for a better person to advocate our rights and grievances. A skilled parliamentarian, Rai Saheb Chuni Lall will prove himself immensely useful to the Government and to the industry alike. It is hardly necessary to mention that he is the business genius behind the glorious success of the Bombay Talkies Ltd.

real artists from the bluffers. And if you stay around Hollywood you don't limit yourself to being able to recognize genuine talent. You learn to spot the 'phonies' practically the minute you see them."

### Must Learn Many Things

"Of course," she adds, "what William James really meant was that college gives one discrimination, teaches him how to place a proper appraisal on value.

"Hollywood does that, too, in a wide variety of subjects. The successful actress must know a my-

riad of things. She practically has to be an expert on diction, fashions, hair styles, customs and manners.

"Her work gives her a knowledge of photography, sound and the several other technical elements that enter into the making of pictures."

## NEW PROCESS FOUND IN SCREEN FILMING

What is purported to be the nearest approach to practical stereoscopic photography ever achieved in Hollywood is claimed by its inventor, Joe Valentine, A.S.C.

Achieved through the use of an adapter which employs filters, the nature of which Valentine will not divulge, the stereoscopic quality of the photography is quite evident, giving foreground objects almost complete separation from the background.

Valentine is employing the new method of photography on Deanna Durbin's current production, "That Certain Age." Rushes already photographed are startling, studio officials claim.

## Mr. HOMI M. MISTRY



This 19-year old recruit to film art is the worthy son of an illustrious father—Mr. M. L. Mistry, F.R.P.S. (London). Like the father, the son has now proceeded to Los Angeles to study Sound Engineering and Film Craft. Handsome and intelligent, we hope young Homi doesn't bring back a Hollywood beauty to India when he returns with other equipment.



# When **BAUER** Sells- « **BAUER** Installat

- 1 **Phoenix Talkies, Meerut**
- 2 **Palladium Cinema, Mussoorie**
- 3 **Tuticorin Cinema Co., Ltd.,  
Tuticorin**
- 4 **Sri Karunanithi Talkies,  
Tiruvavarur**
- 5 **Chellam Touring Talkies,  
Anthiyur**
- 6 **Permanent Perfect T. Talkie  
House, Champion Reefs  
(K.G.F.)**
- 7 **Phoenix Talkies, Pondicherry**
- 8 **Kunhappu Cinema, Trichur**
- 9 **Majestic Cinema, Trichur**
- 10 **City Touring Talkies, Trichur**
- 11 **Sharda Cinema, Trichur**
- 12 **Varthen Talkies, Trichur**
- 13 **Giri Ram Talkies, Erode**
- 14 **Oriental Talkies, Salem**
- 15 **Coronation Talkies, Madura**
- 16 **Lakshmi Talkies, Bangalore**
- 17 **Lakshmi Talkies, Tinnevely**
- 18 **Variety Hall Talkies,  
Coimbatore**
- 19 **New Imperial Talkies,  
Oorgaum (K.G.F.)**
- 20 **Shree Gajanan Talkies,  
Amalner**
- 21 **Royal Talkies, Junagadh**
- 22 **Bajarang Talkies, Belapur**
- 23 **Coronation Talkies, Rampur**
- 24 **Nagarniwas Cinema, Dewas Sr.**
- 25 **Mookan Talkies, Trichur**
- 26 **Plaza Talkies, Colombo**
- 27 **N. V. G. Balsamy, Dindigul**
- 28 **Opera Talkies, Vellore**
- 29 **Rajaram Talkies, Tanjore**
- 30 **Gowder Picture Palace,  
Palghat**
- 31 **Shri Lakshmi Talkies, Karanja**
- 32 **Imperial Cinema, Trichur**
- 33 **Murugananda Talkies, Tiruvadi**
- 34 **Shri Nataraja Talkies, Lalgudi**
- 35 **Mahabir Talkies, Akot**
- 36 **Shri Lakshmi Talkies, Ellichpur  
City**
- 37 **Azeem Talkies, Nanded**
- 38 **Vest Talkies, Pudukotah**
- 39 **Chand Talkies, Kotah**
- 40 **Shree Chitra Talkies,  
Mangalore**
- 41 **Prakash Talkies, Ahmedabad**
- 42 **Silver Jubilee Talkies,  
Periakulam**
- 43 **Jayaram Talkies, Cannanore**
- 44 **Kohinoor Talkies, Paramakkudi**
- 45 **Shree Krishna Touring  
Talkies, Akola**
- 46 **Paramount Talkies, Ujjain**
- 47 **Shree Ganesh Talkies, Gondia**
- 48 **Sri Narayan Talkies,  
Inchalkaranji**
- 49 **Sri Meenakshi Talkies,  
Virudhunagar**
- 50 **Krishna Talkies, Sunam**
- 51 **Shree Mahavir Talkies, Seoni**
- 52 **Dhruva Talkies, Pachora**
- 53 **New Gloria Talkies, Sinkheda**
- 54 **Sri Bharati Cinetone,  
Villupuram**
- 55 **Venus Talkies, Saharanpur**
- 56 **Shalini Cinetone, Kolhapur**
- 57 **Imperial Talkies, Gojra**
- 58 **Alfred Talkies, Bombay**
- 59 **Sagar Movitone Co. Bombay**
- 60 **Gaiety Talkies, Trichur**
- 61 **Shri Maharajkumar Sahib  
Bahadur, Kotah**
- 62 **Silver Talkies, Bhavnagar**
- 63 **Royal Talkies, Malegaon**
- 64 **Jos Theatre, Trichur**
- 65 **Oriental Touring Talkies,  
Iynavaram**
- 66 **Shree Venkateswara Cinema,  
Ramachandrapuram**
- 67 **Shree Krishna Talkies, Poona**
- 68 **Patni Picture House,  
Chhindwara**
- 69 **Central Talkies, Gwalior**
- 70 **Moti Talkies, Nandurbar**
- 71 **Universal Touring Talkies,  
Sangrur**
- 72 **Shri Krishna Talkies, Hissar**
- 73 **Prem Talkies, Barnala**
- 74 **Shree Sharda Talkies, Ratlam**
- 75 **Nand Kumar Touring Talkies,  
Rewari**
- 76 **Udaya Talkies, Palghar**
- 77 **Deccan Talkies, Poona**
- 78 **Ernemahn Touring Talkies,  
Jaggayyapet**
- 79 **York Talkies, Ahmednagar**
- 80 **Royal Talkie Distributors,  
Madura**
- 81 **Gulshan Talkies, Veraval**
- 82 **Raja Talkies, Rajapalayam**
- 83 **Hind-Mata Talkies, Yeola**
- 84 **Golden Touring Talkies,  
N. Parur**
- 85 **Huns Talkies, Belgaum**
- 86 **Empire Talkies, Rander**
- 87 **Regal Talkies, Vaniyambadi**
- 88 **Arun Talkies, c/o Leela  
Touring Talkies, Kurnool**
- 89 **Shree Krishna Talkies,  
Cocanada**
- 90 **Bombay Touring Talkies,  
Tasgaon**
- 91 **Srinivas Cinema, Gudivada**
- 92 **Rainbow Talkies, Poona**
- 93 **Saraswathi Touring Talkies,  
Challapalli**
- 94 **Palace Talkies, Bangalore.**
- 95 **Central Talkies, Ahmedabad**
- 96 **Prabhat Talkies, Nipani**
- 97 **Bassein Talkies, Bassein**
- 98 **Gothamchand Touring Talkies,  
Tiruvottiyur**
- 99 **Saravana Talkies, Ambur**
- 100 **Muthukumar Touring Talkies,  
Pennadam**
- 101 **Hollywood Talkies, Tenkasi**
- 102 **Elizabeth Touring Talkies,  
Kottur**
- 103 **Raja Touring Talkies, Cumbum**
- 104 **Shri Lalitha Talkies, Bapatla**
- 105 **Kamakshi Talkies, Vridha-  
chalam**
- 106 **Balasubramania Talkies, Erode**
- 107 **Saraswathi Talkies,  
Devakottah**
- 108 **Pearl Theatre, Ayyampalli**
- 109 **Radha Touring Talkies,  
Red Hills**
- 110 **Kumaran Talkies, Alandur**
- 111 **Sridharan Talkies, Kallakurchi**
- 112 **Saraswati Cinetone, Poona**
- 113 **New Shivaji Talkies, Harigaon**
- 114 **New Globe Talkies, Anjangaon**
- 115 **Dig Vijay Talkies, Jamnagar**
- 116 **Arun Talkies, Gadag**
- 117 **Gulshan Talkies, Veraval**
- 118 **Kohinoor Talkies, Nandurbar**
- 119 **Balbir Talkies, Balaghat**
- 120 **Sundaram Talkies, Shiyall**
- 121 **Lakshmi Talkies, Arni**

# t covers the field

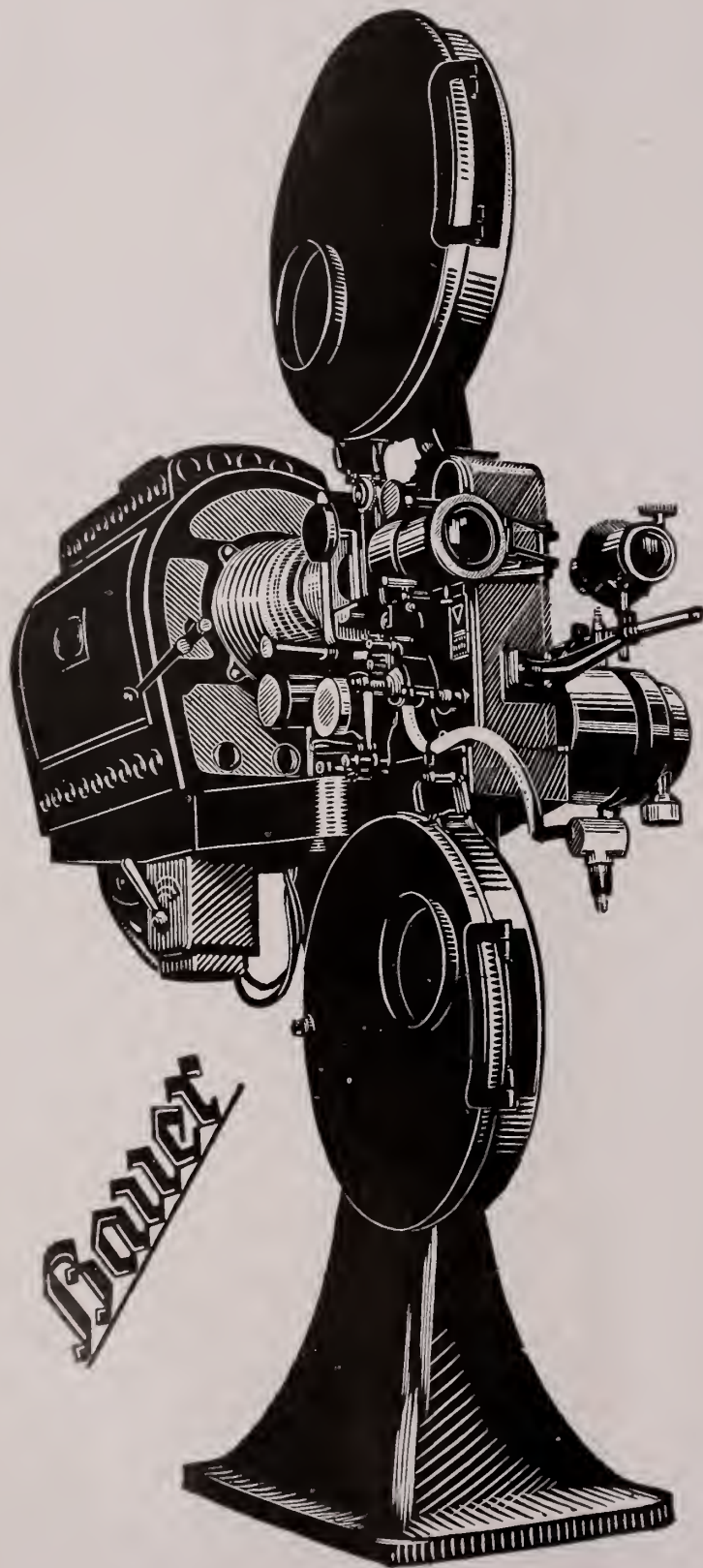
## in India in—1938 »

- |   |  |   |
|---|--|---|
| 122 Radhakrishna Talkies,<br>Pallavaram                 | 159 Rajalakshmi Talkies,<br>Wandiwash              | 199 Sonpal Talkie Film Service,<br>Calcutta   |
| 123 Karunambika Talkies,<br>Avanashi                    | 160 Ganesh Touring Talkies,<br>Sholingar           | 200 Shree Krishna Talkies, Akola              |
| 124 Ramalingam Talkies, Arcot                           | 161 Roxy Talkies, Trichur                          | 201 Shankar Talkies, Purulia                  |
| 125 Meenakshi Talkies, Tiruppattur                      | 162 Coronation Talkies, Chetpet                    | 202 Kohinoor Talkies, Bantva                  |
| 126 Popular Talkies, Tiruchendur                        | 163 Great Indian Cinema, Trichur                   | 203 Mr. Nariman, Moulmein<br>(Burma)          |
| 127 New Mangrol Talkies, Mangrol                        | 164 Rama Krishna Touring<br>Talkies, Chidambaram   | 204 Shajahan Talkies, Atpore<br>(Bengal)      |
| 128 Prabhat Talkies, Sholapur                           | 165 K. R. Kasi Viswanatham<br>Chettiar, Devakottah | 205 Prabhat Talkies, Chopda                   |
| 129 Godavari Theatre (Talkies),<br>Manmad               | 166 Paramount Talkies,<br>Trichinopoly             | 206 Sivakumar Touring Talkies,<br>Nannilam    |
| 130 Central Talkies, Jetpur                             | 167 Erskine Cinema, Aruppukotah                    | 207 Vijayalakshmi Talkies,<br>Madras          |
| 131 Regal Talkies, Dharwar                              | 168 Saraswathi Stores, Madras                      | 208 S. Gomathinayagam Pillai,<br>Ambasamudram |
| 132 Sivakami Sundari Talkies,<br>Tirukoilur             | 169 Cine-Ideal, Cuncolim<br>(Salcete-Goa)          | 209 Hanuman Touring Talkies,<br>Narasaraopet  |
| 133 Sardar Talkies, Malegaon                            | 170 Anand Touring Talkies, Karjat                  | 210 Vel Touring Talkies,<br>Veeravanallur     |
| 134 Vishnu Talkies, Dharampuri                          | 171 Kishore Talkies, Alwar                         | 211 Krishna Kalamandiram,<br>Gudlaveleru      |
| 135 Harihar Talkies, Pakapatan                          | 172 Laxmi Talkies, Montgomery                      | 212 Bharatmata Talkies, Chetpat               |
| 136 Chandra Talkies, Batlagundu                         | 173 Laxmi Talkies, Igatpuri                        | 213 Popular Talkies, Irinjalakuda             |
| 137 Coronation Theatre,<br>Utharamelur                  | 174 Leela Touring Talkies, Vapi                    | 214 S. A. Rahim Theatre,<br>Periakulam        |
| 138 West End Talkies, Salem                             | 175 Huns Pictures, Kolhapur                        | 215 Siddeswara Touring Talkies,<br>Elampalli  |
| 139 Gopalkrishna Talkies,<br>Rasipuram                  | 176 Angel Talkies, Narasaraopet                    | 216 S. Chidambaram Pillai,<br>Ambasamudram    |
| 140 Sri Nambu Talkies,<br>Rameswaram                    | 177 Shri Ramdas Talkies, Pachora                   | 217 Kaleeswaran Talkies,<br>Cranganore        |
| 141 Purna Talkies, Madurantakam                         | 178 Vasant Talkies, Davangere                      | 218 Joyce Talkies, Cochin                     |
| 142 Rahmanla Talkies, Mysore                            | 179 Shree Cinema, Cambay                           | 219 Majestic Talkies, Parur                   |
| 143 Jaya Touring Talkies, Arcot                         | 180 Vijayanand Talkies, Nasik                      | 220 Lakshmi Talkies, Mailpatti                |
| 144 Ranga Vilas Theatre,<br>Trichinopoly                | 181 Laxmi Talkies, Baroda                          | 221 K. A. Mohd. Abdul Khader,<br>Koothanallur |
| 145 Paradise Touring Talkies,<br>Bassi Pathanan         | 182 Partap Vijay Cinema, Baroda                    | 222 Bombay Cinema, Kharagpur                  |
| 146 Majestic Talkies, Viramgam                          | 183 Roxy Talkies, Delhi                            | 223 Dilbahar Talkies, Pattoki                 |
| 147 Bharat Touring Talkies,<br>Karmala                  | 184 Mohan Sound Studio,<br>Andheri                 | 224 Hansa Theatre, Narayanganj                |
| 148 Shri Lakshmi Talkies, Mehsana                       | 185 Desai and Co., Lahore                          |   |
| 149 Sri Velavar Touring Talkies,<br>Jayakondacholapuram | 186 Anoopam Theatre, Bhavnagar                     |   |
| 150 Muthu Talkies, Aruppukotah                          | 187 Famous Pictures, Bhusaval                      |   |
| 151 Coonoor Talkies, Wellington                         | 188 Pioneer Picture Palace,<br>Nagercoil           |   |
| 152 Murugar Talkies, Hospet                             | 189 Modern Talkies, Suler                          |   |
| 153 Balkrishna Touring Talkies,<br>Tiruvottiyur         | 190 Amritsar Cantt. Cinema,<br>Amritsar            |   |
| 154 Annamalaiyar Talkies,<br>Kottayur                   | 191 Shree Shivaji Talkies,<br>Shendurni            |   |
| 155 Kannan Talkies, Ranipet                             | 192 Vishnu Talkies, Raver                          |   |
| 156 Kannan Talkies, Conjeevaram                         | 193 Shree Durga Talkies, Wardha                    |   |
| 157 Radhakrishna Touring Talkies<br>Mannachanallur      | 194 Circle Talkies, Nasik                          |   |
| 158 Lalitha Touring Talkies, Atur                       | 195 Har Hareshwar Talkies,<br>Pimpalgaon           |   |
|   | 196 V. O. Touring Talkies, Trichur                 |   |
|   | 197 Hassan's Pavilion, Delhi                       |   |
|   | 198 Saraswati Talkies, Sinner                      |   |

---

Turn over — and  
Read the names  
of several more  
satisfied Buyers.





- 225 Cinema, Wana, (Waziristan)  
 226 Prince Talkies, Ankleshwar  
 227 H. J. Mohd Shafi,  
     Tandlianwala  
 228 Kalapi Talkies, Cutch Bhuj  
 229 Simla Talkies, Multan Cantl.  
 230 Saroj Movietone, Bombay.  
 231 Wadia Movietone, Bombay  
 232 Shree Datta Talkies, Shirpur  
 233 Brothers Touring Talkies,  
     Pind-Dadan-Khan  
 234 Nazir Talkies, Amalner  
 235 Central Talkies, Gondal  
 236 Union Touring Talkies,  
     Ahmedpur East  
 237 Raja Talkies, Tumkur  
 238 Public Talkies, Ltd.,  
     Montgomery  
 239 Krishna Talkies, Ratodero  
 240 Shalimar Talkies, Belgaum  
 241 Garrison Theatre,  
     Ahmedabad  
 242 Kumara Talkies, Tirutani  
 243 Dhanalakshmi Talkies,  
     Elampalli  
 244 Bharata Touring Talkies,  
     Puttur  
 245 K. C. Chacko, Trichur  
 246 M. D. Joseph, Trichur  
 247 Coronation Talkies,  
     Tuticorin  
 248 M. Sivabhushanam, Madras  
 249 Shanmugananda Talkies,  
     Kodambakkam  
 250 Union Touring Talkies  
     Chiniot  
 251 Hira Touring Talkies,  
     Rahimyarkhan  
 252 Sayed Abdul Qadir Shah,  
     Ahmedpur East  
 253 Rajmahal Talkies,  
     Muzzafargarh  
 254 Lakshmi Film Co. Bangalore  
 255 Mr. Paranjpye, Poona  
 256 R. G. Apte, Tasgaon

## 256 Installations and 293 Projectors

For the next "BAUER"  
Machine write to:

# THE INTERNATIONAL TALKIE EQUIPMENT Co.,

Roxy Chambers

SARASWATI STORES.  
FAMOUS PICTURES.  
SAXENA & CO.

Sub-Agents:

MADRAS  
BHUSAVAL  
DELHI & LAHORE

ANGEL TALKIE EQUIPMENT CO.  
SONPAL TALKIE FILM SERVICE  
CENTRAL TALKIES.

New Queen's Road, Bombay.

BEZWADA  
CALCUTTA  
JETPUR

# ROUND THE TOWN

## "BAGHBAN"

**Produced by:** General Films Ltd.

**Released at:** Imperial Cinema, Bombay.

**Date of Release:** 16th July 1938.

**Cast:** Bimla Kumari, Sitara, Yasmin, Ashraf Khan, Nandrekar, Nazir, etc.

**Screen Play:** (By A. R. Kardar): This is a very thin story and proves tiresome and boring at several places. The theme is love and mystery—the love being too common and the mystery being too obvious. The continuity is very faulty and the development of the story is too tame to hold the interest of the audience for any appreciable length of time.

**Language:** (Hindi) (By A. R. Kardar): Cheap and Mahomedanized idioms "distinguished" the dialogues. The writer seems to have forgotten that he was presenting a Hindu story with the traditional Hindu sentiment.

**Music:** (By Mushtaq Hussein): Rather poor in tunes and composition. The background music was a sorry affair.

**Photography:** (By Kukde): Quite good in parts. The outdoors called for more care.

**Recording:** (By Arora): Quite good throughout and excellent in parts—especially in song recording.

**Direction:** (By A. R. Kardar): A weak story can never be well directed. However, Kardar has improved a bit over his previous efforts. This picture is clean in comparison with Kardar's "Milap" and thanks to Kardar for that. Kardar should always show this sympathetic consideration for his Hindu audiences. Hindus are not generally used to seeing immoral and suggestive scenes smelling of lust and lasciviousness. The direction of this particular picture is unimaginative and unintelligent, considering the requirement of the subject.

**Performances:** Bimla Kumari was on the verge of giving a good performance but she did not do so because of her affected staginess. Sitara was good. Yasmin gave a pleasant dance and spoke well but relaxed too soon after her dialogues. Nandrekar proved utterly useless. Nazir was unnatural and affected. He didn't convince. Lalla Yakooob was amateurish. His dialogues sounded particularly Punjabi and rustic. K. N. Singh easily gave the best



Mr. Chaturbhuj Doshi, publicist and journalist has now become a film director. His maiden picture "Gorakh Aya" has proved to be the best picture of the year coming from the Ranjit Studios.

performance of the whole lot. He would make a good character actor if well nursed by some producer. Wasti was good in one comic interlude. Mirza Mushraff was unnecessary and useless.

**Publicity:** Very good publicity was secured for the picture either by design or by accident. The Prabhat-Nandrekar case proved a windfall to the picture.

**Box-Office Value:** As a quota picture this one can be a good booking for a three day change.

(The reviews published under this section are useful both to the average cine-goer and the exhibitor. Several technical aspects which are of importance to the exhibitor in his bookings have been treated here in short, maintaining, at the same time, the casual interest of readers in general.)

## "GORAKH-AYA"

**Produced by:** Shree Ranjit Movie-tone.

**Released at:** West End Cinema, Bombay.

**Date of Release:** 30th July 1938.

**Cast:** Rajkumari, Mazhar, Trilok, Iladevi, Kalyani, Sarla, etc.

**Screen Play:** (By Gunvantrai Acharya): The plot is developed in a time worn fashion and does not impress one with any novelty or enterprise. The story begins with politics and ends with a philosophy. In between romance punctuates the sequences and good music makes the story tolerable. It is not necessary to go into the details of the story, the subject being too well known. Some excusable liberties are taken for the purposes of production but they are not cleverly used.

**Language:** (Hindi) (By Santoshi): The dialogues are quite good. Composition of songs Nos. 2 and 4 is attractive.

**Music:** (By Jnan Dutt): The tunes of the songs are cleverly mixed up, with the result that in bits they sound new. The director, however, should have taken several more rehearsals of Rajkumari, Shah Jehan and Kalyani.

**Photography:** (By Krishna Gopal): Beautiful and in places too beautiful for words. Processing, however, was not careful. Krishna Gopal should be more careful about his outdoors in future. The need for an art director is felt in composition and angle selection. The trick shots were good.



**Recording:** (By P. C. Subedar): Quite nice.

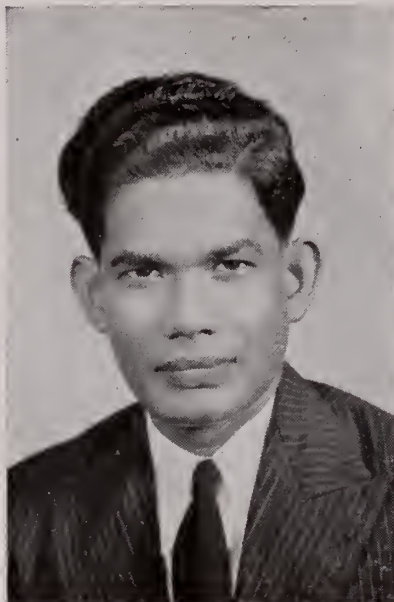
**Direction:** (By Chaturbhuj Doshi). Directed by a man who enjoys a good reputation as a journalist this picture has a particular interest for the intelligentsia. Fortified by his long experience as a scenario writer, Mr. Chaturbhuj Doshi has given an excellent account of himself as a director considering that this is his very first effort. Incidentally, in "Gorakh Aya", Mr. Doshi has given the best picture coming out during the year from the Ranjit Studio and in doing so has partly carried out the proprietor's promise to give better pictures during 1938.

Particular pains have been taken over Rajkumari and Mazhar. Drastic editing will improve the picture considerably, especially if the 'drags' are removed. In conclusion, old Chaturbhuj can look upon "Gorakh Aya" as a splendid maiden effort that ought to inspire him to bigger things in future.

**Performances:** Rajkumari has given the best performance. Her stature is rather pathetic looking to the demands of the role. She however, makes up for it by her vibrant personality. Her dialogues were beautiful to hear and the girl gave a good and sympathetic performance. Mazhar was the next best, though I could not reconcile with his gait and poise in the role he was playing. I thought the interpretation of his role rather cheap and puerile. The portrayal called for some ascetic dignity. Mazhar however, did what he was told and did it well. Trilok did not impress, though he was sincere. Ila Devi was too soft and sweet to play the part of an invading tyrant. She is however, fast improving. Sarla was good and gave the best music. Kalyani failed to impress. Ram Apte who is the living disillusionment of the innocence of child life proved boring with his precocious actions. Ram Apte should not be given child roles in future. He is no longer a child and does not appeal as such. It is better to find him pigmy and dwarfish jobs. Sitara gave a beautiful dance with pecu-

liarily affectionate music. The other dances—one given by Yvonne Harroll and the other by Wallace Young and his wife—were apologetic and lacked school. The second one looked like a bad parody on the famous Tandav Dance of Lord Shiva.

**Special Effects:** The absence of Charlie, Ghory, Dixit and E. Billimoria provided a welcome relief to Ranjit fans. If Ram Apte had been dropped it would have been really a new picture with every one new including the director.



Mr. James A. David is now with the United Artists, Bombay, in charge of publicity and sales. And now you know why U.A. pictures recently jumped into prominence and popularity.

**Publicity:** In dedicating the opening day to the women of the city by denying admission to males, the producers compelled the world to take notice of the picture. Good paper publicity backed the release.

**Box-Office Value:** Plenty of entertainment with a popular plot makes the picture a great box-office possibility at every station.

#### "DHARATI MATA"

**Produced by:** New Theatres Ltd.

**Released at:** Minerva Talkies, Bombay.

**Date of Release:** 10th August 1938.

**Bombay Circuit Distributors:** Calcutta Film Exchange.

**Cast:** Saigal, Jagdish, Nemo, Nawab, K. C. Dey, Kamlesh Kumari, Uma, etc.

**Screen Play:** (By Nitin Bose): The story of this picture has a definite purpose. The writer decries the present day industrialism of our life and recommends the development of agriculture and other natural resources. The film script has become a jumble of ideas and has gone out of hand at several places. Nevertheless the attempt is meritorious and based on high idealism.

**Language:** (Hindi) (By Pandit Sudarshan): The dialogues are appropriate and at places very attractive. The composition of songs Nos. 3, 4, and 5 is praiseworthy.

**Music:** (By Pankaj Mullick): Beautiful tunes leaning slightly towards classics make the picture entertaining. The music provides a great relief in an otherwise dry subject to the city workers.

**Photography:** (By Nitin Bose): Good throughout but negligent at places, particularly in some close-ups of Saigal. The laboratory work was not very careful. Some of the storm shorts were beautiful—but some were too obvious and did not help the visual illusion.

**Recording:** (By Mukul Bose): Quite good but could have been better. Some enterprise was shown in overlapping sound with effect. The sound level maintained in recording echos and mental promptings ought to teach something new to other recording engineers.

**Direction:** (By Nitin Bose): Like the director of "Good Earth" Nitin Bose has also just failed to deliver the goods. His message has not gone ringing into the ears of the world nor will it leave an impression on its mind. Nevertheless the attempt has been great. In parts the direction is very clever and enterprising. The director, however, had many limitations in a story of this nature wherein he has to deliver the goods and yet maintain the romantic interest to entertain people. It was a difficult

job, but Nitin has tried it in a great way. Drastic editing of some of the paddings of paddy will improve the entertainment value of the picture considerably.

**Performances:** Uma gives a beautiful performance with good music. But the really difficult role was that of Kamlesh and she has given very good work. Kamlesh has improved so much that it is pleasant to know her as she is now. Her dialogues however need more attention. Saigal sang beautifully. When he opens his mouth to sing the world becomes all melody, but when Saigal starts acting with one eye-ball on the camera, the world looks cock-eyed. K. C. Dey is good. Jagdish spoke the best as usual and his performance was sincere though not up to his usual standard. He didn't seem to like the role he was playing. Nemo was not bad. Nawab was quite impressive. The rest of them were like good furniture in a good house.

**Special Effects:** The storm scene (generally a much abused and obliging safety valve) is an attraction.

**General Remarks:** It needs vision to see light in the dark and therefore a picture like this will not appeal to the non-thinking in the way it is intended to. It has however, enough material to recommend itself to the intelligent

man who has brains to receive a provocative thought.

**Publicity:** Too poor and entirely inappropriate. The English drafts excited ridicule and misled the people. Subjects like this require special publicity.

**Box-Office Value:** "New Theatres" stands for quality and there is certainly enough quality in this picture. In addition there is a problem with romance and music thrown in for grace. This picture ought to run well with intelligent audiences. To the masses, the music will appeal.

#### "KAMBAR"

**Produced by:** Vel Pictures and Kandan Films, Madras.

**Released at:** Broadway Talkies, Madras.

**Date of Release:** 2nd July, 1938.

**Cast:** S. V. Subbiah Bhagavathar, Miss Swarnambal, Comedian Narayan Rao and others.

**Screen Play:** (Tamil): This is the story of a court poet whose name is Kambar and who was expelled from the court for an indiscretion to wander aimlessly for days and then to be found out and restored. The incidents selected in the story are weak and make the screen play unappealing. The dialogues as they are do not grace the lips of one of the greatest poets of Tamilnad being too common and cheap.

**Music:** Music is excellent in as much as it is pure, and without any mixture of the Hindusthani blend. Subbiah Bhagavathar sings well and makes the songs worth hearing twice.

**Photography:** The out-doors are tolerable, but the indoors are not. The close-ups are disheartening.

**Recording:** Barring some songs of Subbiah Bhagavathar, the recording is not at all encouraging.

**Direction:** The direction of this picture is entirely unimaginative and in places illogical. Slapstick humour has been introduced which makes the picture common and cheap. The situations between the barber and his wife are ridiculous, while the Iyengar girl pouring water on her husband's head is a shocking sight. If this is comedy, it should not be, in our pictures.

**Performances:** Subbiah Bhagavathar is a miscast in the story. His huge body is not meant for film acting. The effort to build him in films on his reputation of gramophone records is suicidal and will never pay any producer. Performances by the others are too poor to deserve any mention.

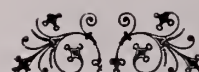
**Box-Office Value:** For the music lovers and Bhagavathar fans this picture will be a treat. For the others we doubt whether it will even prove entertaining.



An interesting situation from "The Secretary" a Ranjit social picture directed by Mr. Chaturbhuj Doshi.



Barbara Stanwyck  
(R.K.O. Radio Star)



To Filmmakers  
Best Wishes  
Barbara Stanwyck

**DEVIKA & MIRA—**  
In "Vachan", the latest costume picture of Bombay Talkies now running at the Roxy, Bombay. Devika has once again given a sparkling performance.



# A Cinematographer In Hampi

By: Dr. PATHY.

"La bataille de Talikota, en 1565, entraîna la chute de l'empire de Vijayanagar'..... it was in Paris, in 1932 that I wrote this line in my thesis for a Doctorate Degree at the Sorbonne. Whenever I referred to that magnificent book 'Forgotten Empire' by Robert Sewell, I felt sorry at not having seen the ruins of Vijayanagar; but at the time I wrote this sen-



The Great Narasimha

tence on the Battle of Talikota, I distinctly recollect my keen regret at having sailed from India without visiting Hampi.

Four years later I was in Hampi. In a traveller's bungalow that was once a temple. My two assistant cameramen who accompanied me on this trip, attended to the unloading of the tongas. As it was almost dusk when we arrived there was little else to do but wait for dinner. I spent some time wandering around looking at the stone images scattered about the verandah of the 'dak Bungalow': many hooded cobras, with from one to

seven heads, other Hindu deities and a particularly fine one of Vishnu reclining on a great cobra.

Dinner passed with barely a word. Not one of us felt comfortable. Perhaps what made us feel strange was the mere fact that our dining hall was the corridor where, at one time, devotees prayed to their gods. Somewhat depressed we decided to get to bed early, as there was much to do the next day.

Daybreak and we were on the road to the ruins. There is no death of events in Indian History. but some of them have left traces unparalleled. Hampi is an outstanding instance. On looking at the ruins of the 'Lotus Mahal' and the 'Queen's Bath' I remarked to my assistants that I was reminded of Pompeii.

The history of Vijayanagar and the ruins that are in Hampi to-day have been described by the facile pens of talented authors and as I wandered in these ruins and gazed my 'wonder grew' that in spite of all material and literature available, Hampi had never been utilised as a subject for a documentary film.

My luck for films was out on this trip! The day was very cloudy and though there were chances of a few breaks of sunshine I decided to take still photographs only. The palaces, the stone door, the stone trough, the throne platform and sati memorials unearthed by archaeologists \*\*\*\*\*it was already past midday. We returned to the 'dak bungalow' for lunch. Leaving our cine-camera and accessories behind and with just the 'Reflex' for photographs, we set out towards the Narasimha.

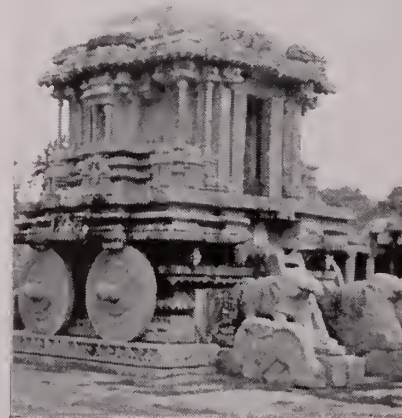
Over half an hour was spent in photographing the gigantic image in stone of the 'Man-Lion' avatar



Dr. Pathy, India's well known news-reel and widely travelled cameraman.

of Vishnu. Pictures of details in sculpture, the huge cobra hood, the entire monolithic statue twenty-two feet in height with my assistant close by for comparison.

From here we climbed a hillock and visited the Krishna Temple. The carvings on the pillars were exquisite but there was much more to see, so we took a few 'snaps' and followed the route indicated in the guide book. After a visit to the shrine of Ganesh, the elephant headed god eight feet high, we came to the Jain Temples which adorn the slope of the rising mound and are so different in their architecture from what one generally sees in Southern India. Here we spent a good deal of time and many film packs. Below, we could see the huge 'gopuram' of Pampapati Temple and the Car Street where for centuries past amidst thousands of pilgrims the juggernaut moved in all its grandeur. To this day, an annual car festival takes place and visitors and pilgrims from the Nizam's Dominions and the 'Ceded Districts' come to the ruins to participate in the fair. Virupaksha the lord



The Stone Chariot



of the Nagas is the principal deity of the shrine and being Hindus we eagerly went towards the great portals of the temple—just too late to get a darshan.

We strolled along Car Street towards Hemakuta Hill and looked back on that often photographed scene of Hampi—the Pampapati temple, the Car Street and the slope of the rising mound. Behind us Hampi's great street, to our left the Tungabhadra River, ahead of us more than two miles of the ruins; according to our guide book the route along the bank of the river was the easiest to take. The water level was pretty high and some of the ruins were practically submerged. The Tungabhadra, it struck me, must have served as a great natural moat to Glorious Vijayanagar.

Twenty minutes walking and we came to what to-day is known as the Kings Balance, where the Rajas of Vijayanagar weighed themselves against gold and precious stones and distributed such treasures amongst the Brahmins and the poor. From the Kings Balance our task was easier and we located the ruins of rocks where rishis once lived, the cave where Sugriva hid Sita's jewels and the rock which is marked where Sita's garment dropped while she was being abducted by Ravana. Such is Hampi its relics go back to mythological eras, its ruins spell history—its temples to this day are sacred and attract numberless pilgrims from everywhere in India.

Our last monument for the day was Soolai Bazaar. Evening was coming to a close as we hurried through the long rows of pillars that once formed the supports of the great market of Vijayanagar's

second day's programme. Rampant with ruins that include an entire chariot cut from solid stone and myriads of pillars with carvings on them of unusual beauty—Vittala's Temple took over five



Crowning the Summit of Malayavanta Hill's

capital city. Up a slight ascent and we were on the summit of Hemakuta Hill from where, in the Deccan twilight, we could see the car street again.

Our second night in Hampi passed without much excitement, except for a scream from one of my assistants, while he was strolling in the compound of the dak bungalow after dinner. He just missed stepping on a huge black cobra. "No need to worry. They never come inside the bungalow," our cook said to us.

Sleep was a blessing.

Shree Vittala's Temple and one or two other shrines formed the

hours of our time. Surrounding its compound wall are several minor ruins which we strolled through and finally got into the tonga to return to the dak bungalow. At the base of a hill our tongawallah stopped and pointed out to us the temple of Malayavanta Ragunatha, crowning the summit. Ten minutes later, a sadhu at the portals of the temple stopped us and requested us to remove our shoes. He took us behind the temple and showed us a small shrine cleft in a huge boulder. Alongside of it was a flowing stream. "Lakshmana was thirsty one day and with his divine arrow, he cleft this rock and water poured forth," the sadhu said in Hindi. It is claimed by scholars that Hampi is probably the region where Rama spent a great deal of his exile. Perhaps there is something in the story the sadhu told us. As we descended the hill it was late evening. From the road we could see the Jain Temples in the far distance and Matanga Hill enveloped in mist. Almost at the gate of the bungalow, we looked back. In the dull twilight everything faded out: "We must come back to Hampi and make a documentary," we all agreed.



Jain Temples

# FOR EXHIBITORS TO MAKE EASY MONEY



Consumption 1C watts  
 Diameter 3C cm (12")  
 Height 11 cm. (about 4 1/2")  
 Weight 1C lb. 4 oz.  
 Max. Load appr. 66 lbs.  
 Model 1374 Motor for A.C. 100-250 volts  
 Model 6304 with Universal motor for A.C. & D.C. 100-250 volts.

## Install a PAILLARD MOTOR

IN YOUR SHOW WINDOW



IT PAYS ITS VALUE AND YOU TOO IN NO TIME.

The illustration on the left shows the PAILLARD MOTOR IN working. You can use this for advertising your current and coming pictures as well as attract local traders to advertise in your show case.

Rotates 6 revolutions per minute on A.C. or D.C. **No attendance required.** Any superstructure is possible and holds load to the extent of 66 lbs. (approx.)

Ask for details to-day. Remember **IT IS CHEAP.**

# International Radio Co.,

Dina Building, Opp. Marine Lines Station, Queen's Road, Bombay.

*New Thrills ..... New Action ..... New Stunts*

in the greatest serial the screen has ever

*offered*

# Zorro Rides Again

(A REPUBLIC SERIAL)

The Most Famous Adventure  
 in History Rides into Perilous Thrills.

**A Thrill Show**

By the Author of "Son of Zorro" and "Mark of Zorro"



For booking and territorial rights:

**SELECT SERIAL SUPPLY**

2, Govardhan Building, Parekh Street, Bombay.



JOHN CARROLL · HELEN CHRISTIAN  
 REED HOWES · DUNCAN RENALDO  
 RICHARD ALEXANDER · NOAH BEERY



Motilal in "It's True" A Saraswati social picture under production.



Rose and Baba Vyas in "It's True" a Saraswati picture.





SARASWATI  
CINETONE'S

NEXT

Rose Motilal.  
usha

IN

# IT'S TRUE

with

CHOBEJI, BABA VYAS, SHAKIR, DANAVE, 10'000 EXTRAS

Announcing the Arrival of a **PRIZE BABY**



**WEIGHING 28 lbs.**

BARDWELL & McALLISTER'S

## The Baby Keglite

**A Sensation in Studio Lighting**

( Height 4 feet 2 inches )

### Various Novel Features:—

- a. Operates in absolute silence.
- b. Construction which defies the most rough treatment.
- c. Eliminates all expansion noise.
- d. A high reflected spherical mirror.
- e. Proper Ventilation lowers burning temperature.

For further particulars write to: **MOVIE CAMERA CO.,** Walker House, Lamington Rd., Bombay-4



# Sample of German Courtesy

Well-known city lawyer man-handled and thrown out by the German Assistant in Agfa Photo Co.

(In a letter addressed to the "Bombay Sentinel" Mr. T. H. Suntoke, B.A., LL.B., a well-known city lawyer describes a shameful incident which happened at the offices of the Agfa Photo Co. in Bombay when Mr. Suntoke visited the same on an invitation. This unique specimen of Nazi courtesy is recommended to those who still propagate the supposed superiority of the foreigners.—EDITOR).

"I am sure my experience of the type of courtesy meted out to the Indian public by the concern of Agfa Photo Co., of Bombay (which, by the way, is owned by that firm of Havero's about which your esteemed journal acquainted the Bombay public of a good few hard truths), would prove of interest to your readers.

"I had occasion to make enquiries regarding certain photographic accessories, which were available only with this firm to which I received a most polite reply asking me to call over personally and "see the undersigned (Manager)" when the accessories would be demonstrated to me, and wound up with an anxious desire to be of "service," so much for preface.

"I called at the firm's Head Office on Hornby Road, on the 4th instant and asked to be shown in,

explaining my business. I was led into the presence of a young German who merely growled at me stating I was wasting his time over such a trifling matter which could have equally well been dealt with by the clerk at the counter outside. My explanation that I had troubled him in response to the firm's letter, cut no ice, and I was given in charge of a peon to be led to the Stores where, I was told, I would be served.

"I accompanied the peon to the basement where I was received by the Indian staff, who asked to come in and take a seat and the accessories were brought out and were being shown to me. In rushes this young German, and seeing me seated on a chair inside the Stores, catches me by the arm, and with characteristic German thoroughness, leads me out to the counter, asking to be "excused" for such conduct as no one was allowed inside.

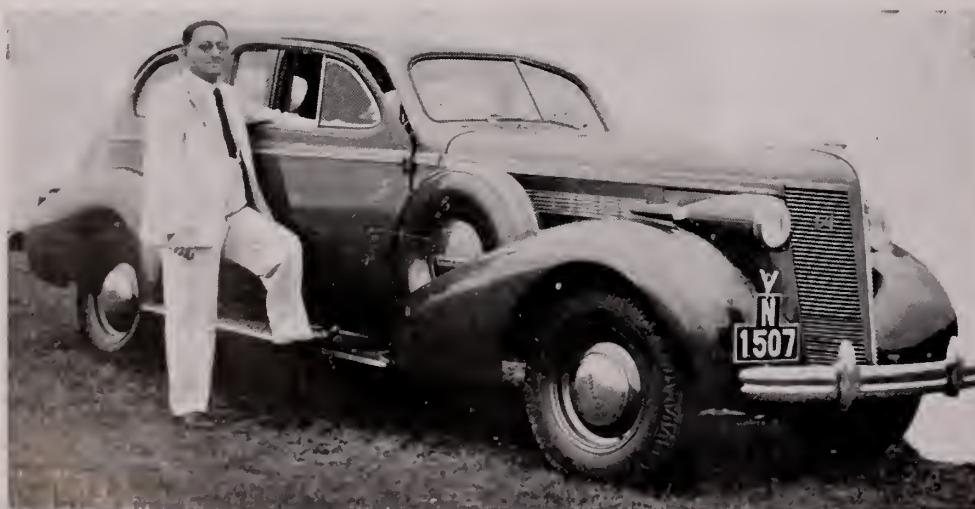
"I indignantly explained that I was asked to go in by the staff and did not do so on my own, whereupon a volley of angry words were thundered at members of a cowering and thoroughly frightened staff.

"The moral of this episode hardly needs explaining. It is appar-

ent that these over-bearing Germans consider us Indians like unto dust beneath their feet, although they live upon our patronage. In face of such an attitude and the very glaring truths revealed very recently in your columns anent the political significance of the leading German commercial firm of Havero's, I wonder how a popular government can afford to look askance at a situation which very definitely promises the worst outlook for Indian aspirations should a German Indian Empire (God forbid!) ever come about.

"I am sure our much-mooted Congress High Command would find their headquarters in some corner of Siberia but most certainly unable to direct the destinies of Provincial Ministries as now under the British Flag.

"I feel it would not be out of place to pass on a friendly hint to our Indian Picture Producers who rely exclusively on German made films, to discontinue their patronage. Let not German espionage and German trickery thrive on India's patronage, a patronage which may one day smother her own national hopes and aspirations in characteristically thorough German fashion."



Mr. T. H. Suntoke, B.A. (Hons), LL.B., Advocate of the Bombay High Court is the victim of German courtesy with his Buick car in which he perhaps went to Agfa Photo Company. His sad experience is described on this page.

# KORDA'S "DRUM" AND INDIAN SABU

## Russell Ferguson not only beats "The Drum"—he kicks a hole right through the middle

Much the most interesting thing about the North-West Frontier of India is the persistence of the traditions of the Pathans on the one hand and of the British administration on the other. A study of the relevant literature, drama and film reveals that in all their dealings with each other, the natives and the British punctiliously observe a pattern of behaviour which practically never varies in detail, and certainly never in essentials. Korda's new film, "**The Drum**", is a valuable document, in that it sets out authoritatively all the principles involved.

Since the pathans are a warlike people who live, so to speak, by killing each other, and the British are there to keep them in order, most of the business transacted—in fact all of it—is in the form of revolts, and since each side always behaves in the same way, all the revolts are exactly the same.

The opening gambit always rests with the native side. There are no instances of British troops starting a native revolt. The practice is for one chief to murder another, usurp his throne and prepare to start a revolution "along the entire frontier". All these affairs take place "along the entire frontier". The main tradition of the actual murder is that the usurper invariably allows someone to escape from the victim's household, in order to bring word to the British. This lets the British troops know that they have an away fixture.

The formality is always observed, but always unnecessary for the Governor at Peshawar invariably knows all about the impending revolt beforehand. The reason for this is, that all British Officers, above the rank of a second lieutenant dress up, as part of their regular duty, in native clothes, dye their beards, and fetch informa-

tion about machine-gun emplacements and revolts, "along the entire frontier". But now we come to one of the strongest of British traditions, which is, to rely on character. The reply to the native threat always takes the form of a ball at the Residency at Peshawar.

This ball at the Residency, it may be noted, in a historical aside, is in very old tradition. It is pro-



We mourn the premature death of Mr. B. S. Hoogan, the well known music director who died at Ferozpur at the age of 37 years. In "Afzal", "Mazdur" and "Dharma Veer" Mr. Hoogan proved to the world his extraordinary musical talents.

bably directly descended from the game of bowls on Plymouth Hoe, and has come down the centuries, via the dance before Waterloo (there was a sound of revelry by night) and the ball before Balaclava in "The Charge of the Light Brigade". Anyway, whatever the historical origin, it is now an es-

sential part of the social life of the military stationed in the East. Native unrest—ball, native unrest—ball, one follows the other in inexorable rhythm.

The function has, however, a further traditional purpose, for it is at this ball that the Governor's daughter gets engaged. In view of the native unrest, it is clear that someone will soon be required to be the only white woman in the hills, so the Governor makes haste to get his daughter married to a suitable officer, whom he will shortly put in charge of the revolt. The officer's name need not, of course, be Carruthers, but so many men of that name have put down revolts that if there is a Carruthers about he is the automatic choice.

The formula of betrothal varies but little. He says, "Could you give your life to the frontier, with me thrown in?" and she replies, "No, darling, but I could give my life to you with the frontier thrown in."

By and by, the bridegroom is taken aside, appointed to a new Residency established at the danger spot in the hills. This is not done in any precipitate manner, but after an adequate lapse of time, in order to ensure that the trouble will develop reasonably, so that when the troops go up they will be surrounded. What is the use of British troops unless they are surrounded? Everybody knows that they are not at their best unless they are hopelessly outnumbered.

Anyway, the practice is for the Governor to take the young man aside and say: "I want you to go up there and keep your eye on things." This, being translated, means "I want you to go up there and get surrounded."



So a small garrison of British troops moves into the Pathan city and awaits the next development. It is against the rules for the Pathan to murder the British at this stage. It has never happened,—if it did, it would be much the same as shooting the fox on sight. On practical grounds, as well as in principle, it is impossible for the preceding ritual takes several days, and no detail of it can be omitted. So the feast is fixed several days ahead (massacres always take place at a feast).

Meantime, the Pathan chief has several things to do. A lot of spying and counter-spying is involved. Both sides know all that is necessary to proceed, because the chief himself on his side, spends most of his time giving broad hints of his intentions while the British command is trying all the time to send the only white woman back to Peshawar. The spying continues, however, for the look of the thing. In passing we may note that the spying could scarcely be

dispensed with, in any case, because according to long established usage somebody has to be thrown into a dungeon with his tongue cut out.

In several interviews the Pathan chief kisses the white woman's hand and calls her the most beautiful rose in the gardens of the East.

When these and other preliminaries have taken place, it is time for feast, massacre and rescue. It is not unusual for the rescue to prevent the massacre, but if it does not, the main tradition to be observed is that no officers are to be killed, only common soldiers. are made to kill the British commanding officer (in Korda's specimen, a machine-gun trained upon him is fired continuously for several minutes) but never with serious consequences.

At the end, the Pathan chief is killed, preferably by the man who had his tongue cut out, and peace reigns once more. Another page

of British history has been written.

All this, set out in Technicolour, makes a magnificent record of life in North West India, the same yesterday, to-day and to-morrow. There are those who say that our old traditions are decaying—so they may be elsewhere, but not on the Frontier.

Mr. A. E. W. Mason, in introducing Sabu and Desmond Tester at the premiere of the film, said, "We have no idea of propaganda, but we hope you will see, in the friendship we have tried to portray between these young people, a symbol of the friendship which is so common between British people and the Pathans of North West India."

This was well said for these people, though treacherous, are very loyal, and we must always remember that although at regular intervals we have to go up among them with machine guns and artillery and knock hell out of them, they are our friends.

(Courtesy: World Film News).

## THE ONE

Determined to give up palatial splendours to gain possession of a poor man's heart...

## THE OTHER

Had already forestalled her and acquired that cherished and coveted place!

And that was how two women came into the life of a man whose poverty was all that belonged to him.

★ PARAMOUNT INDIAN LIBERTY PICTURE

# BANKE-SAVARIA

◆ VAGABOND LOVER ◆

Featuring:

NAVINCHANDRA, VATSALA KUMTHEKAR,  
YASMIN, BOSE, ALI, BHIM, MIRAJKAR,  
MARUTIRAO, BHALERAO, POKHRAJ, ETC.

Direction:

NANUBHAI VAKIL,

B. A. L. L. B.

★ *Drawing Crowds at* **Lamington Talkies**

BOMBAY

Now Under Production:

\* MIDNIGHT MAN

\* GOLDEN CANG

For Booking and Territorial Rights:

PARAMOUNT FILM Co.

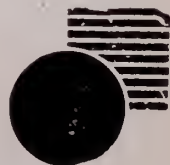
Parekh Street, Bombay-4.

Dorothy Lamour — A  
Paramount star.



Devika Rani and Mira  
n "Vachan" a Bom-  
bay Talkies picture  
now running at the  
Roxy, Bombay.

*Good wishes to  
"Filmindia"  
Dorothy Lamour*





# The Artistic Side of Motion Pictures

By ALICE AMES WINTER.

*(The first series of articles dealing with films as the hand maiden of art. Subsequent subjects dealt with will be The Camera Angle, Time Lapses, Moutage Symbolism and other techniques peculiar to the present day film.)*

From a trivial toy to an art in a single generation—this is the history of the motion picture. Its days as an art are of very recent date. This means that its best exponents have reached the point where they use it to give the rest of us not only a thrill but a wider understanding of men and nature and the things that count. Every art has its mechanical tools, its musical instruments, its marble, its paint, but the test comes in its ability to use these mechanical tools as servants of finer purposes. Pictures like **The Good Earth**, **Zola**, **Romeo and Juliet**, **Captains Courageous**, **Dead End**, **Lost Horizon**, and a constantly growing list of notable productions are the evidence of the artistry of the motion picture.

The thing to observe is how pictures share certain methods of expression with other arts: How they have developed tools of their own, unlike any of the others. The realization that the cinema is a thing to itself, unlike any other art, began a generation ago when Griffith, in making **The Birth of a Nation**, brought home to the motion picture world the fact that it was using new tools in a new way.

Much very stupid criticism comes from people who think of the picture as merely an illustrated book or play. As a matter of fact, wherever the picture maker

uses a piece of literature he must translate it into cinema form, different from literature, as for example, Shelly's "Skylark" would be if you put it into music or expressed in painting. Says Rotha, English critic, "No medium of expression calls for such wide range of technical accomplishment as does the film. This dynamic mental pictorialism is, I claim, the most powerful form of expression available to-day to the creative artist."

## THE CINEMA AND THE STAGE.

Both develop a story of character, destiny, struggle or whimsy by means of dramatic action. Both present living beings moving through circumstances and fate. The stage has the inestimable advantages of the presence of living actors with their personal appeal to the audience. Moreover, the temperament of the actor responds to audience appeal. He is as delicately strung as a violin.

So, as it were, the audience shares in the performance, calling out from the actor the qualities that correspond with its own personality. The cinema actor has no inspiring audience. He must "register" emotions, from love to hate, out of his own inner impulsion.

The stage is strictly limited by the small space framed by the proscenium arch, while the film story can range at will over tremendous space and time. Again, the spectator at a stage play sits in a fixed spot and sees everything from a fixed point of view. The film gives the onlooker a dozen points of view, here, there, near far—this side, that side.

Because, of its limitations and the distance between actors and audience, the play must follow certain conventions. It is "theatrical" whereas the excellence of a picture requires it to be natural, intimate, free. The screen actor becomes bombastic the moment he uses stage technique.

## THE MOTION PICTURE AND THE NOVEL.

Again there are points in common, as well as wide differences. Like the cinema, the novel is unlimited in time and space. It may leap where it will, when it will. Both claim the right to step inside the very minds of their characters and tell you how they



think and feel, the novel by giving in words the author's confidential information, the film by revealing it in symbolic flashes. It is evident that many successful films have a looseness of literary structure that is like the novel and gets away from what we think of as dramatic structure. The picture, like the novel, may select whatever viewpoint it chooses.

But of course, the novelist paints in words and leaves it to his readers to envision the looks of his characters, the background and even the action, according to their individual culture and imagination. The cinema paints for the eye. In the best pictures, words play only a secondary part, dialogue is reduced to a minimum, description disappears altogether, because the audience "sees for itself". This is why the literary writer is often a failure as a scenario writer.

#### MUSIC AND THE CINEMA.

Music and the cinema have entered into very close relations.

Quite apart from those pictures which are almost operatic, rhythm, melody, musical emotion are being used more and more in the very structure of filmic plays. The two senses that are closest to our emotional life, sight and hearing, unite, each to intensify the effect of the other. So some of the best musical talent of the world is finding its way to picture studios,

adapting fine music to the film. Notable, for example, is the way Walt Disney uses good music as an intrinsic part of his Silly Symphonies, or the way in which the elf-like piper in "The Firefly" stirs up the tired mules by his piping, and everything in the scene, from the wagging of the mule's ears to the swaying of the stage coach, sways to the same rhythm, until the audience itself feels the swing.

It is evident that architecture, dancing, sculpture, artistic composition such as appears in painting all play their subservient part in the film. As colour promises to be more and more used, both artistic composition and a study of the psychology of colour (as shown in Disney's "Snow White") will play more important parts.

So the film gathers something from drama, from literature, from music, from the pictorial and plastic arts. Yet it is none of these. Its tools and its methods are its own.

(Courtesy: The Motion Picture and The Family).



**ENJOY**  
Eternal Youth  
and Beautiful  
Figure.

**FIGURFINE**  
Bust-Develop-  
ing Set, re-  
builds fallen,  
flat and unde-  
veloped bust,  
due to illness  
Motherhood,  
or General  
Debility.

Set of three  
Bottles Rs. 15.

For free literature write to:-  
**CONTINENTAL DRUG STORES**  
115, PRINCESS STREET, BOMBAY 2

The Beer that is famous for its Flavour and Quality.

# AMSTEL

## BEER

A glass of it every  
day makes you feel  
happy and refreshed.



Exchange its crown stoppers for useful free gifts.

Sole Agents: **INDIA INTERNATIONAL CO.,**

Readymoney Mansion Churchgate Street, Fort, Bombay.



Motilal and Rose in  
"It's True" a Saras-  
wati Picture being  
directed by Chow-  
dhary.



Rose in "It's True"  
and it is.



# Studio Close - Ups

## BOMBAY

### BOMBAY TALKIES:

"Vachan", an ancient story in costume was released on the 19th at the Roxy Talkies to a very appreciative audience, which clamoured in crowds at the box-offices. Devika Rani has once again outwitted the Gods that defy box-office successes. Bombay Talkies have produced another successful picture if the crowds are any criterion of success.

### RANJIT MOVIEZONE:

With a stunning new idea of keeping out the males Ranjit ushered "Gorakh Aya" at the West End Talkies and for weeks on end it has been drawing huge crowds of lovers of art and history. With the success of "Gorakh Aya", Chaturbhuj Doshi, that brilliant Gujarathi journalist of one time has sprung into prominence as a budding director giving an encouraging promise for the future. The next to come on the screen after this will be "The Cat", a social picture with plenty of thrills in it. At the studio "The Secretary" is now in the editing room and is being deftly cut foot by foot by Chaturbhuj Doshi. "Sant Tulsidas" and "Achhoot" are being shot steadily.

Chandulal Shah is very much a busy man nowadays as we find him in conference with Kardar and other directors and hatching new plots and plans. 1938 promises to be a glorious year for Ranjit.

### SAGAR MOVIEZONE:

After the first few weeks "We Three" gradually weakened at the Roxy. "Gramophone Singer" is billed to be released at the Imperial Cinema immediately "Baghban" makes room for it. At the studios "Postman" by Mahindra is lying ready while Badami is busy looking after "Ladies Only", a picture written to cast Sabita in the lead. Director Luhar has taken up a new subject called "Service Ltd" and we only hope that he does not limit his own service.

Harindranath Chattopadhyaya's English unit is missing from the studio and even after a long search we have not yet found them. We are afraid Seth Chimanlal must have missed his money too.

### MINERVA MOVIEZONE:

"The Jailor" locked the audiences up in the Krishna Talkies and



Yasmin in "Banke Savaria" a Paramount Picture.

kept them there thrill bound for weeks. Sohrab Modi as their 'jailor' is reported to have given a wonderful portrayal never before seen on the Indian screen. At the studios "Vasanti" is now between the scissors and will be soon ready for the screen with Naseem in the lead.

## IMPERIAL FILM CO.:

The doors are still closed and the silence in the studio is eloquent of the times gone by.

### KRISHIN MOVIEZONE:

"Zamana", a sensational social picture which is being directed by Ram Daryani was scheduled to be released at the Pathe Cinema during the month. Certain last minute changes necessitated extra shootings with the result that the picture will now come on the screen sometime in the month of September. In a heart-rending pathetic story that famous Bengali artiste Padmadevi, is reported to have given an excellent performance which will be long remembered by her fans.

### GENERAL FILMS:

Director Kardar's "Baghban" was released at the Imperial Cinema and the first week proved triumphant to this company. The company has, for the present, stopped all production activities and they have two pictures ready in the tins, namely, "Pati Patni" and "Industrial India" scheduled to be released in Bombay after "Baghban".

### PRAKASH PICTURES:

"Tcofan Queen", a Tamil picture should have been on the screen by now. Director Khosla is busy with his crime story named "Hero No. 1". "Poornima" is getting finishing touches.

### WADIA MOVIEZONE:

"Rangilla Mazdoor" is reported to be running well at different stations in the country. In the studio Raja Yagnik has completed several indoor shootings of "Vijay Kumar". "Punjab Mail", a 'diamond thriller' as the Wadia's put it, is being shot very fast with Nadia in the lead. Three new directors are also working in the studios, namely, Yusuf, Aspi and Ghadialli.

### EVEREST PICTURES CORPN.:

That ambitious director Ezra Mir has at last launched an independent enterprise under the name of "Everest Pictures". The first story is a gipsy subject with plenty of pathos and entertainment. It is named "Sitara". We wish Mr. Mir a splendid success



which this honest artist has hitherto been robbed of either by circumstance or by misfortune

#### BHAVNANI PRODUCTIONS:

"Yangrilla" is ready at the Studio to be released at the Super Talkies immediately "Rajkumari" is off the screen. Mr. Bhavnani in the meanwhile is concentrating all his efforts on building up a new story, which as he usually does, will be entirely new in conception and presentation.

#### PARAMOUNT FILM CO.

This studio which specializes in producing breath holding 'quicks' will soon release "Banke Savaria" in the first week of September. In the studio "Midnight Man" under the capable direction of Mr. Kikubhai Desai himself is progressing fast. "Golden Gang" and "Madhu Bansari" are also under production, the first one under the boss of the show and the second one under Nanubhai Vakil. Paramount seems to be doing very well as long in advance of some others they have paid a month's salary as bonus to the staff.

#### POONA

##### PRABHAT FILM CO.:

"My Son", a social story with an extraordinarily new theme and a marvellously refreshing treatment is under production in the indoors under the capable direction of Mr. Kale. The studio is agog with news of the wonderful music given by Shanta Hubliker the new find of Prabhat, whose melodious voice is likely to be the sensation of the season in the Indian screen world. That once popular hero Shahu Modak is again cast as the hero in this picture in the Marathi version of the story. We hope he gives his haunting and melodious music once again to carry this picture of Prabhat to its usual spectacular success.

##### SARASWATI CINETONE:

"Gopichand" as we had expected, became the popular hit of the season at the Royal Opera House. The picture brought tears to the eyes of thousands, but it is lucky that reports have not yet come in of the rich of the city rolling in money having renounced their riches and become fakirs. For this

is the theme of "Gopichand" in a line.

At the studios director Chowdhary, once the star director of Bombay, is shooting a social picture called "It's True" with Motilal and Rose in the leading roles. Another picture which will immediately go into shooting, probably within the next month, is a historical subject called "Bhagwa Zenda".

#### CALCUTTA

##### NEW THEATRES:

"Abhagin" did not fair well at the Minerva Talkies in Bombay. It is a pity that New Theatres should have given a weak picture for the box-offices. "Dharati Mata" drew well for the past weeks at Bombay. "Adhikar" has been completed and Barua is well on way on his foreign tour. "Street Singer" is in the editing room, while, "Bara Didi" is still being shot in the interior sets.

##### FILM CORPORATION OF INDIA:

The studio news coming from this studio still reports of entertainments arranged in honour of somebody visiting the studio. This



A shot from "Zorro Rides Again" with John Carroll, Helen Christian and others. It is a Republic Release.



has been going on for a long time and we hope that they now start concentrating on their new picture "Hope" and get to work.

#### BHARAT LAXMI PICTURES:

By the time this is in print "Abignan" should have been released at the local cinema in Calcutta. They call this an 'A' picture. Till we see it we won't risk an opinion.

#### METROPOLITAN PICTURES:

The pictures under production in this studio are "Maya Macchindra" in Tamil, "Khana" in Bengali, while Mr. Ellis Duncan is directing "Chandra Sekhar" in Hindi and Bengali.

### SOUTH INDIA

#### UNITED ARTISTS' CORPN.,

(Madras):

"Thyaga Bhoomi" will be the new picture to go into production. It is a patriotic subject with Subbalakshmi, Papanasasivam and Baby Saroj in the lead, and is expected to prove a good banker. The other picture to go into production is called "Ahimsa Sakti" and it is expected to be in two versions, Tamil and Hindi. Subbalakshmi will also lead in this.

#### ANDHRA CINETONE,

(Vizagapatam):

The studio is going on through a bit of troublesome time and we are sure Mr. Raju will get through them. "Bhaktha Jayadev" is ready for release and is expected to be released sometime in the month of September.

#### ANDHRA TALKIES

(Rajahmundry):

"Mohini Bhasmasur" is due to be released very soon. Their studio is expected to be used by the Chamaras, those Marwadi distributors.

#### CENTRAL STUDIOS.

(Coimbatore):

More care is being taken in the shooting of "Rambha's Love" as the producers are anxious to avoid the fate which their "Tukaram" met with. "Rambha's Love" will be starring Vasanti Devi.

#### PREMIER CINETONE,

(Coimbatore):

"Eknath" is being shot steadily and Mr. Mehta the director of the picture expects it to become a box-office success.

Dwarknath Productions are shooting "Lucky Star", as their maiden production under the

direction of Dwarknath. The girl in the lead is Miss C. V. Rajarathnam.

"Nalini Sekharan" ought to go into shooting very shortly under the banner of the Premier. S. P. L. Dhanalakshmi has been signed to play the lead.

#### MODERN THEATRES (Salem):

The new picture to go into shooting will be called "Prachin Kerala". "Maya Mayavan" and "Thayumanavar" are being steadily shot in the studios.

#### SUNDARAM SOUND STUDIOS,

(Madras)

By the time this is in print "Bhoo Kailas" should have been on the screen. The picture is reported to have done well in the mofussil.

#### NATIONAL MOVIE TONE,

(Madras):

"Raj Mohan" is awaiting release and will perhaps be released during September. So is "Punjab Kesari", which is being produced by Star Films.

Mayura Films are testing their luck by shooting "Luck".

#### NEWTONE STUDIOS, (Madras):

Y. V. Rao has almost finished the shooting of "Swarnalata" with



An interesting situation from "Banke Savaria" a Paramount picture coming to the Lamington Talkies very shortly.



Miss Aranganayaki in the lead. Immediately after this Mr. Rao will be taking up a social subject called "Society Sinners" in two versions, viz., Tamil and Telugu.

**VENUS PICTURES (Karaikudi):**

Mr. Ramaseshan has done the casting of "Kiratha Arjun". A good girl in Miss K. Subbalakshmi has been chosen to act as the heroine. People expect the picture to be shot at Calcutta owing to Mr. Ramasesham's old associations.

**SREENIWAS CINETONE,**

(Madras):

Mr. Narayan has changed his ideas about "East Lynne". Now people think that he will produce "Les Miserables" in Tamil and it would not be a surprise if he changes that and starts "Count of Monte Cristo". The whole idea is that Mr. Narayan wants to live and he does not care how it is done. We advise him to be more methodical in his work so that his efforts start paying him.

**JAYA FILMS, (Madras):**

In association with Hindusthan Films these people are shooting "Vimochan". The picture is being directed by Mr. T. Marconi.

**MOHAN PICTURES:**

"Bhagya Leela" is ready for re-release. "Veera Ramani" another stunt picture is being shot at the studios.

**FAMOUS FILMS, (Nellore):**

"Venkatesa Mahatmyam" in Telugu is expected to be produced at Shalini Cinetone under the direction of Mr. Pulliah. People suspect that Mr. Shiraz of Famous Cine Laboratory has also something to do with this production.

**RENAISSANCE THEATRES,**

(Madras):

The original "Jalaja" is now expected to be revived after a number of changes. We hope this change will help Mr. Seshgiri and convince people that he is the hero of the piece.

**MOTION PICTURE PRODUCERS' COMBINE, (Madras):**

"Mala Pilla" a Harijan picture, by Sarathy Films is expected to be well received.

With Santhanalakshmi in the lead "Inbasagaran" is being steadily shot by Mr. Pattu Iyer. "Prem Sagar" has already gone into shooting, as the maiden attempt of Mr. Narottam Vyas. (He is directing this time). An intimate cast of Rampyari, Kokila and Indubala is playing in the lead. We hope it is not 'all play and no work'.

**KARTHIKEYA FILMS:**

The Chettiares are trying to put some life into "Sundara Moorthy Nayanar" by attaching a comedy to it called "Navin Kuchela". We hope they succeed.

**MOHAN MOVIE TONE, (Madura):**

Under the direction of M. L. Tandon "Yeyati" is being shot at the Film Corporation of India studios in Calcutta, with Miss Krishnaveni in the lead.

**RAJU FILMS, (Madras):**

Director P. V. Rao has almost finished shooting "Madhurai Vee-ran" at the Wadia studios in Bombay. Miss T. P. Rajalakshmi, that playing the leading role opposite famous actress from the South is Mr. Chellappa and Mr. Rajagopal Chettiar expects the picture to be really good.

**LAXMI CINETONE, (Madras):**

At the Kolhapur Studios, director Kapoor is steadily shooting "Radhakrishna" in Telugu and "Shyam Sunder" in Tamil.

**KUBERA FILMS, (Madras):**

"Baktha Markandeya" is awaiting release in the city and will be backed by the good reports received from the mofussil.

**PRAGATI PICTURES,**

(Bangalore):

"Nandkumar", their maiden spectacular production has been released at Madura and Kumbakonam where it is still running for several weeks. It was due to be released in Madras and should have been by now, become very popular with the masses. The next item on the production budget is a social comedy of the crazy type.



"The Secretary" a social picture directed by Mr. Chaturbhuj Doshi at Ranjit promises to be snappy and entertaining. Madhuri is in the lead.

Mr. Somnath Mistry

*Opens a* **MILK BAR**

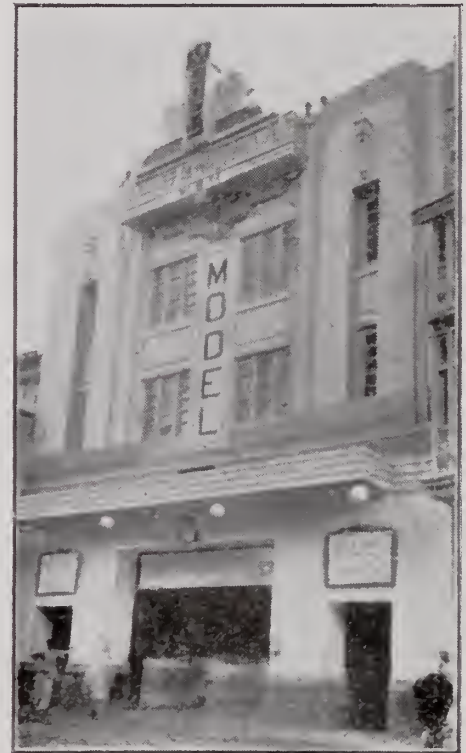
IN AHMEDABAD

AT **MODEL TALKIES**

Lord Krishna  
delivers the message  
of Milk to Millions



In the **Prohibition**  
**City**, people become  
intoxicated on MILK



# Gopal Krishna



Prabhat rewrites mythology and  
gives Lord Krishna a new purpose  
for His Divine Existence.

★ *Starring*

**SHANTA ADTE**

Supported by:

**RAM MARATHE**

**DARSHURAM**

**PRALHAD**

**ULHAS**

And 1000 others

*Now Running at*

**MODEL TALKIES**

**AHMEDABAD**





SYMBOL OF NATIONAL ENTERTAINMENT

*Ranjit*  
1938

ACHUT TAXIWALI  
PRITHVI PUTRA GORAKH AYA  
SECRETARY SANT TULSIDA

"GORAKH AYA" Drawing Crowds at WEST END CINEMA



ED. No. B. 3517

Over 3,00,000 Readers Every Month

# filmindia

LIBRARY  
MUSEUM  
OF MODERN ART

VOL. 4

No. 6

OCTOBER 1938



6  
ANNAS

ALL HALFTONE BLOCKS AND COLOUR BLOCKS WHICH ARE MADE FROM  
BLACK & WHITE PHOTOGRAPHS, APPEARED IN THIS JOURNAL ARE MADE BY:

**COMMERCIAL ART ENGRAVERS**

BLOCK MAKERS TO LEADING CINE-FILM PRODUCERS

PHOENIX BUILDING, GRAHAM ROAD, BALLARD ESTATE, BOMBAY TEL. 26770





↓

**A TOUCHING LOVE-TALE**  
OF LOVERS WHO UNITE ONLY  
IN THE ARMS OF DEATH



**A THRILLING POEM**  
OF THE HEROISM OF A  
GALLANT WARRIOR



**A POWERFUL ROMANCE**  
OF THE DAYS GONE BY WHEN A  
WORD OF HONOUR DEMANDED  
UNTOLD SACRIFICE



A Glorious Picture Which Holds Your Breath and Arrests  
Your Eyes and Ears for Two Hours with  
Thrills of Joy and Sorrow.

**BOMBAY TALKIES'**

UNSURPASSED SCREEN TRIUMPH

# VACHAN

STARRING

**DEVIKA RANI & ASHOK KUMAR**

*Still Drawing Crowds At*

**ROXY TALKIES**

-----BOMBAY-----

*Also Running to Crowded  
Houses at:*

LUCKNOW, BENARES,  
MEERUT, KARACHI,  
LAHORE, AHMEDABAD,  
HYDERABAD & SURAT.

## Our Business

**filmindia** is published on the 1st of every month.

### SUBSCRIPTION.

Price of single copy	annas 6
Annual subscription (India)	Rs. 5/-
Annual subscription for Burma, & Foreign countries	Rs. 8/-

(Subscription rates include postage).

**Old issues are not available.**

To ensure quick attention subscribers should quote their subscription numbers in all correspondence. This number is mentioned on the left hand corner of the wrapper of every copy. Subscriptions for a period less than one year will not be accepted.

The subscription must be paid in advance by Money Order. Copies will not be sent by V. P. P. and no cheques will be accepted.

### ADVERTISEMENTS.

**Advertising in "filmindia" is an opportunity.**

The huge circulation of the magazine throughout India, Burma and Ceylon makes it an ideal advertising medium to stimulate sales of any commodity. There is, therefore, a great rush of advertisers and unless space is booked in advance no space can be guaranteed.

#### Tariff for films & other industries.

Full page Inside for single insertion	Rs. 75/-
Half page	Rs. 40/-
2nd & 3rd Cover	Rs. 125/-
4th Cover (Tri-colour if necessary)	Rs. 200/-
1st Cover Panel	Rs. 100/-

For a single insertion less than half a page space shall not be accepted.

#### Small Trades & Cottage Industries.

So that the small advertisers who cannot afford to pay the usual tariff may not lose the benefit of the huge circulation of "filmindia" a special short advertisement schedule has been prepared:-

**2" x one column of 2" Rs. 10/- per single insertion.**

This is the minimum space to be booked at a time.

Any extra inches under this plan will be charged at Rs. 5/- an inch per column of 2 inches.

**Advertisements of big industries and films will not be accepted under this plan.**

### PAYMENT.

All payment for advertisements must be made strictly in advance without which no advertisements will be published.

In case of local advertisers, approved accounts can be opened subject to the condition that all bills will be made payable within 30 days of their presentation.

All advertisers outside Bombay must pay the charges in advance while booking the space.

Copy of the advertisement must be submitted before the 10th of the previous month for the next issue.

"filmindia" is read from cover to cover and every position is a good position. No special position is therefore guaranteed.

### ILLUSTRATIONS & BLOCKS.

Any blocks or illustrations published for the advertiser in the reading matter will always be a courtesy and not a condition attached to the advertisement contract. All such blocks shall be paid for by the advertisers.

### CORRESPONDENCE.

Business correspondence should be addressed to the firm. The Editor's correspondence should be addressed to the Editor. Queries for "Editor's Mail" should not be mixed up with other correspondence.

### FILMINDIA PUBLICATIONS LTD.,

Offices: 104, Apollo St., Fort, BOMBAY.

Tele: No. 26752

Editor: Mr. BABURAO PATEL

## CONTENTS

### GIRL ON THE COVER

### UMASHASHI



Tell us Another, Mr. Munshi  
—Editorial

Bombay Calling  
—By Judas

Editor's Mail

Korda's Libel on India

The Drum Provokes a Nation

Howlers of the Month

Notes & News

Kicks & Kisses

Round the Town

Studio Close-ups

Our Institutions

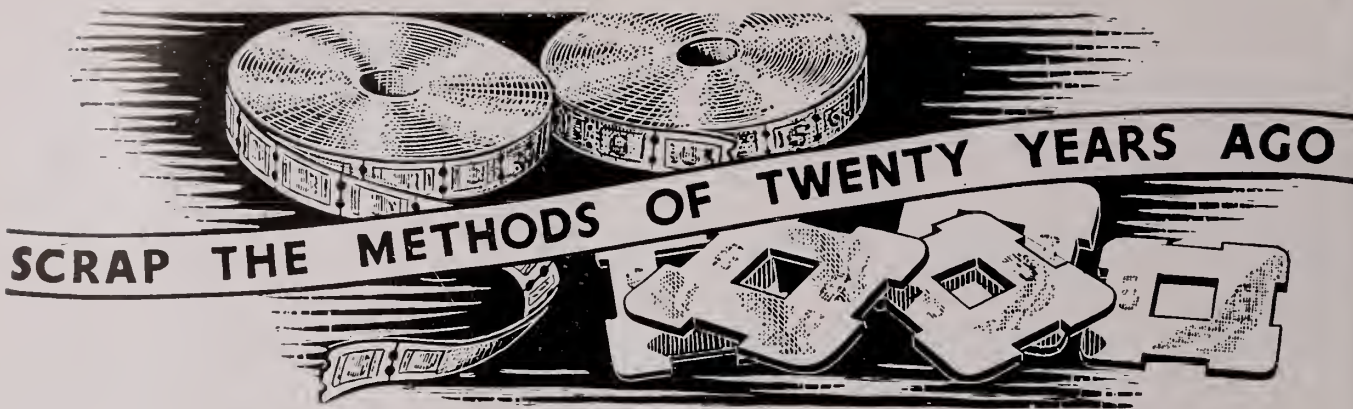


### TEN ART PLATES



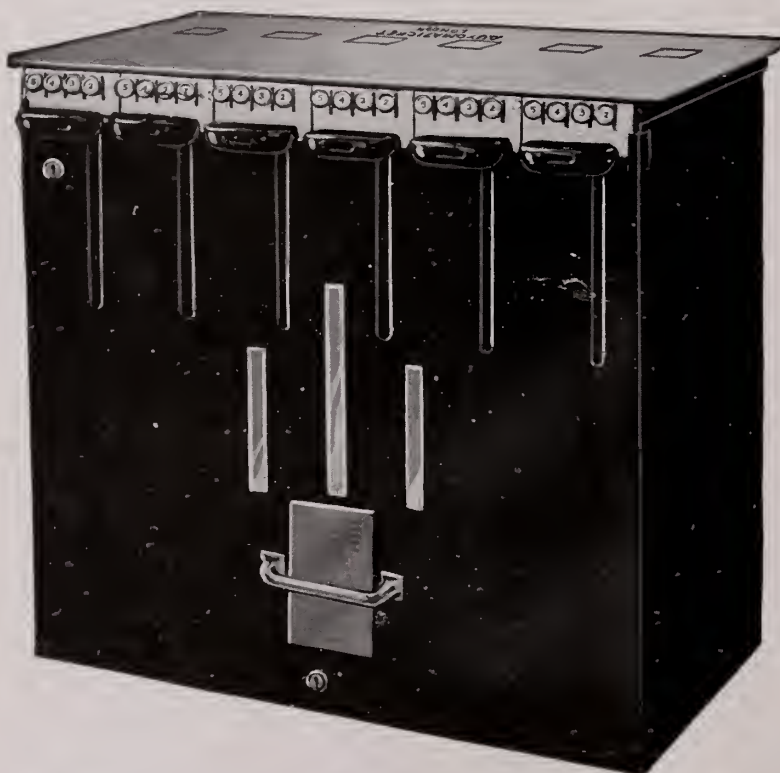
Ratan Bai in "Sitara" under production by Everest Pictures and directed by Mr. Ezra Mir.





*....only machine operation  
can ensure*

◆ SPEEDY SERVICE  
ACCURATE RECORDS  
COMPLETE CONTROL  
OF CASH . . . . .



Efficient revenue collection and control is absolutely essential to you. By using AUTOMATICKET Machines and Tickets, you ensure this, and at the same time positively prevent losses whether due to negligence or deliberate fraud. There is an AUTOMATICKET Machine to suit your special requirements: Write for full details.

#### 6 WAY MODEL "H"

The Model "H" is the fastest hand-operated ticket machine in existence, delivering from one up to five tickets by one movement of a lever.

The issue of tickets is recorded on untamperable, irreversible numerators, and the Machine may be locked against issue when required.

Available in 6 sizes for 1 to 6 different prices of ticket

# AUTOMATICKET TICKET ISSUING MACHINES

*Famous all over the world*

**FAZALBHOY LTD., 16, NEW QUEEN'S ROAD, BOMBAY-4**

*Subscription :*

*Inland Rs. 5/-*

*Burma & Foreign Rs. 8/-*

*Single Copy As. 6/-*

# filmindia

Proprietors : Filmindia Publications Ltd.,

104, Apollo Street, Fort, BOMBAY.

Editor : **BABURAO PATEL**

---

---

Vol. 4

OCTOBER 1938

No. 6

---

---

## TELL US ANOTHER, MR. MUNSHI!

When politicians turn patriotism into a profession, a country slowly assumes an atmosphere of fascism.

That is what seems to be happening in India to-day.

The Congress stepped into power with a big hullabaloo and a long list of promises. The ministers were pledged to carry out a patriotic programme of national re-organization. How far they are keeping this promise is being seen from day to day.

One thing however was expected and it is that the Congress would not hesitate to act when problems involving our national prestige were in question.

And yet did the Congress Ministry in Bombay act adequately when "The Drum" was being shown in the city?

Beyond any shadow of doubt, it is now proved that "The Drum" is an offensive film and its release all over the world impair the national prestige of India.

Everyone has taken exception to "The Drum". Elsewhere we publish our review of the picture



in which several aspects to which we have taken objection have been pointed out.

When the picture was first released in Bombay it raised a storm in the city. Thanks to "The Drum", 83 persons are to-day under arrest.

Anticipating trouble, the local distributors of the film circumscribed all chances of possible loss by releasing the picture at two theatres simultaneously and drawing huge crowds. But almost every one who saw the picture, attracted by the thundering publicity, advised others not to be misled by the boosting.

We had anticipated the storm that ultimately burst and to prevent it we drew the attention of the Bombay Government on the 30th August, two days before the actual release, and requested them to stop the picture, as it was harmful to our national interests and aspirations.

But the Government did not act. Probably misled by the advice of the executives, Government considered their silence as a stroke of wisdom.

Protests after protests were submitted, but the Government remained adamant perhaps protected by the thought that a sub-committee of three members of the Censor Board had sanctioned the release after due consideration.

These three members consisted of two officials, P. N. Chandavarkar, (Assistant Collector of Customs), H. V. Hampton, I.E.S., and the only outsider Dr. Kajiji.

After full seven days' rush at the two theatres and an apathetic silence on the part of the Governments, people decided to picket the picture.

And immediately the situation became grave, thanks to the studied apathy of our Congress Government. In replying to a question on the floor of the Bombay Legislative Assembly, the Home Minister said that "it was not the policy of the Government to interfere with peaceful picketing so long as there was no contravention of the existing laws."

And yet 83 persons were arrested. Over 300 policemen were posted all round the theatre to arrest the **pickers** by the Congress Government.

No one knew this art of picketing till Congress taught it to the whole world. When the Congress was not in power, peaceful picketing was resorted to against the authorities, and the Congress protested loudly if the picketers were arrested.

But to-day with the Congress in power the old weapon has become rusty and peaceful picketing seems to have become an offence. After these arrests who would swallow the Government assurance given in the Assembly?

The show made by the city police was impressive. In fact, the police constables picketed the picture better than the picketers themselves. Three hundred constables armed with lathis, a dozen British sergeants, half-a-dozen sub-inspectors, a couple of inspectors, a deputy commissioner and the all important Commissioner of Police graced the spot where our people went to pray to and persuade their own countrymen to leave a bad picture alone and save our national prestige.

How does this display of power by Congress policemen strike an Indian who has lived through the old times when lathi charges punctuated the hours of a peaceful day in the life of the city?

The Hon. Mr. K. M. Munshi, the Home Minister gave another assurance to the Legislative Assembly:—"It was the policy of the Government of Bombay to prohibit anti-Indian films. The films which were offensive to Indian national self respect will not be allowed to be shown."

And yet "The Drum" was allowed to run for over seventy shows continuously in the city for 14 days with thousands seeing the picture, and over 80 persons were arrested for picketing.

We cannot doubt Mr. Munshi's patriotism as that stands well proved when we remember his old battles and the scars they left behind. But

we have cause to doubt his courage in his present old age surrounded by the new found power and pomp.

Are the Congress Ministers afraid of losing their present power? Did the Commissioner of Police overawe Mr. Munshi? Has Mr. Munshi become a bureaucrat? Is Mr. Munshi no longer a Congressman? A hundred questions like these were asked by the multitude and remained unanswered during the last month.

The Hon. Mr. Munshi must answer these questions as a responsible patriot and a Congress Minister. People who shouldered him to his present exalted position expect at least this much from him as a gentleman.

The Government of Madras, under the leadership of the venerable C. Rajagopalachariar is reported to have banned the picture. The Gov-

ernment of Bengal, though not composed of Congressmen, is also reported to have put the brakes on. And yet the Government of Bombay is groping for vision and waiting to act.

On the other hand, perhaps due to the attitude of the local Executive, the local distributors of the film are reported to have viewed the whole affair with the usual arrogance peculiar to the foreigners in such matters. The exhibitors who joined hands with the distributors in putting our nation to shame, deserve the censure of the public.

And that is the deal we had in the present times with a popular ministry in power.

"The Drum" should have been straightway banned, if the Congress is half as sincere as it is profuse in declaring its love for national prestige and honour. Even now, the Hon. Mr. Munshi should act or he should tell us another story.

*(With the speed of a Rocket!)*

Comes INDRA MOVIE-TONE'S

Thundering Stunt Drama

# Veer Kesari

*Directed by :*

**R. N. VAIDYA**

**S**OMETHING  
MARTER IN  
TUNT DRAMAS

★ With a galaxy of  
Stars, headed by:

BABURAO PAHEL-  
WAN, PUSHPA RANI,  
SHAH JEHAN,  
SHAMSHAD,  
DHIRAJ LALL,  
NISSAR AHMED,  
SUNDER SINGH.

For bookings apply to:—**R. S. CHANDANMULL INDRA KUMAR**

Lamington Rd., BOMBAY. Beadon Rd., LAHORE. 3, Synagogue St., CALCUTTA & BANGALORE



# *Pond's new Creams contain* **"Skin-Vitamin"**



*without which skin cannot be beautiful*

Women living in the tropics have always had to take particular care of their skin. Now biologists have thrown fresh light on the reasons—and made possible a more effective beauty treatment!

They have found that burning sun and hot, dry winds are constantly drying out of your skin a certain vitamin—the "skin-vitamin"—without which skin loses its freshness, becomes coarse, dull and old looking.

Pond's tested this "skin-vitamin" in Pond's Creams. Skin which was rough and dry became soft and supple—in just a few weeks. Women who tried it were enthusiastic in their praise!

Now you can have these benefits for *your* skin—in the new Pond's "skin-vitamin" Creams. By replacing the precious "skin-vitamin" they help make your skin fresher and lovelier than ever before!

The new Pond's "skin-vitamin" Creams are available everywhere, in the same jars as before, with the same labels and at the same prices.



#### **POND'S COLD CREAM**

Replaces the natural oils in your *under-skin*, preventing wrinkles. Use also for pore-deep cleansing. Now contains "skin-vitamin".



#### **POND'S VANISHING CREAM**

Removes roughness, smooths and softens the *outer-skin*. Use as a skin-softener and powder base. Now contains "skin-vitamin".

**SEND THIS COUPON FOR THE NEW CREAMS!**

POND'S, P. O. BOX 144, BOMBAY

Please send me free of charge sample tubes of Pond's Two Creams containing "skin-vitamin". Also generous samples of Pond's new Face Powder.

Name .....

Address .....

.....

..... No. F 7.

# ◆ BOMBAY CALLING ◆

*This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.*

## ANOTHER FOREIGN FILM AND A FRIENDLY WARNING

India seems to be a popular subject for the foreign producers as we hear that still another firm of London producers is going to produce a picture on India very shortly. Pictures like "The Charge of the Light Brigade", "India Speaks" and "The Drum" have done enough damage to the national prestige of the Indian people by painting them in the darkest colours possible which the foreign mind can imagine.

We are all aware of the storm which the latest picture "The Drum" created in the city. This picture is likely to be banned all over India. And the banning of this picture should provide an object lesson to foreign producers who revel in defaming India.

We hope that the new firm of producers do not follow in these footsteps, but produce a picture, if they really want to do so, with Indian colour, in full sympathy with the customs and traditions of this great land. Thereby the producer will not only make the picture popular with the Indians but at the same time, present to the world true facts about India, which the world so badly needs, at the present juncture.

British National Films Ltd., of London, of which Lady Yule is the largest shareholder, will be shortly producing a picture called the "Daughter of India" with a story thrown in the times of the Moghul Emperor Akbar. Mr. John Corfield, the Managing Director and producer of the picture is already in Bombay for the preliminary reconnoitring. Mr. Corfield will be in India for sometime, and will return to England in October to return again with his unit in January to shoot the scenes of the above picture on the Indian locations.

For his own sake we hope that Mr. Corfield does not commit the same mistake which Alexander Korda committed in producing "The Drum".

India is at all times, a hospitable country of gentlemen who are prepared to extend their sympathy and co-operation to all foreigners provided, the foreigners reciprocate the same sentiment and warmth. If this fact is remembered then we hope there will be no trouble in future.

## MARCH OF TIME

By producing "Brahmachari", the Huns Pictures stepped into the lime light of the world as an enterprising firm who are bent on giving novelty in entertainment even at the risk of financial success.

As things actually turned out, perhaps to reward the daring enterprise, "Brahmachari" has become a roaring success. It is high time that the present day producers in India should come to this inevitable conclusion that production of mythological pictures is sheer prostitution of human intelligence. The stories written by Vyas and Valmiki during the ancient times, were only good enough for those times. To repeat them and tell them again in celluloid, in the present fast moving times is to admit an intellectual defeat from the old masters.

The present day civilization is a complicated affair and needs higher minds to interpret its spirit, and provide a beacon light of guidance to society. Life in the present times is entirely different from the life in the olden times. And for producers to give mythological tales to provide as sermons to the present day generation, is something like putting an oil lamp in a modern ball-room.

The present day social picture should have been the only pursuit of all Indian producers. It is pleasant to note that a majority of the producers are meeting this present demand but very few have been trying to add any spice to entertainment. In "Brahmachari" the producers have added that much needed spice to entertainment, which makes it an enjoyable comedy.

And let us tell you that producing a successful comedy is infinitely more difficult and requires more brains than the best of social pictures in the market.

Our producers will do well to follow the example of Huns and march on their tracks to give India those light comedies which are so badly required at the present time.

## VITAL TIP TO ADVERTISING PRODUCERS:

In advertising trade, it is a vital principle of success, that a firm of advertising consultants that buy space and write copy for clients should not take up another competitive product to advertise when a similar product belonging to their own client is already



on hand. This creates clash of ideas and both the clients suffer in value and service.

Good advertising firms observe this as a principle while big advertising clients insist upon this as a condition. That is real business.

In India, one advertising agency carries sometimes over six competitive producers at a time, three out of which invariably screen their pictures simultaneously with the result that the same advertising agency does out stale copies from day to day for different pictures. A foolish and suicidal procedure but there are still producers in the present progressive times, who follow it.

And that is why producers spend more money and get less result. Advertising to prove paying must have its individual brilliance and originality and the agent must have only a single picture to think of new advertising ideas.

At present in Bombay there is a big shortage of good publicity men. The only man who has recently impressed me with good publicity is the fellow who did the newspaper publicity of "Poornima", the latest Prakash picture. Ranjit had a good opening shot for "Gorakh Aya". Sagar's publicity for "Jagirdar"

was also a landmark, while the terrific hullabaloo over "Kisan Kanya" would be long remembered.

But barring these few instances Indian pictures do not get good publicity, though quite a good amount of money is often spent by producers.

What we want now is new publicity men and they must be trained men and not mere scribblers. I know one man writing 'copy' for five companies, a sort of a wholesale merchant in trite catch lines written on shirt cuffs. That man is making good money, seeing that he doesn't actually deserve one tenth of what he gets now, but the producers are losing a fortune every month in newspaper publicity at the hands of a useless man.

On an average a big Indian studio spends over Rs. 50,000 per year on newspaper publicity. Hollywood pays that amount to one man, who would be placed at the head of the publicity department merely to think of new ideas.

Indian producers must learn to spend and buy efficient original talent.

#### AN APPEAL TO RAI SAHEB CHUNI LALL.

Affairs at the Motion Picture Society of India do not seem to be very smooth, if some of the reports



SARASWATI'S

NEXT

IT'S TIME

ROSE MOTILAL USHA CHANDANI CHOBEJI BABAVYAS DANVE

HIKUE

Director: CHOWDHARY

For bookings apply:—Kapurchand Ltd.: New Queens Road: Bombay 4.

that we hear are true. Without going into smaller details, let us ask some questions to the Executive Committee of the Society, regarding their recent publication of Indian Cinematograph Year Book.

1. Mr. Haribhai Desai was the original editor of the Indian Cinematograph Year Book and he had edited the said book which was published by the Society and even copies were sent out to a few people. How is that Mr. Desai's name does not appear on the book as the Editor?

2. Some of the copies of the Year Book as originally published, to be accurate, printed, were hastily withdrawn from the recipients. Why? Was it because Mr. Desai, editor No. 1 had written certain irresponsible remarks about several personalities in the Indian film industry? Who sat in judgment over his work and labelled it as irresponsible to deserve a hasty withdrawal?

3. What amount exactly did the Society lose as a result of this "irresponsible" work by way of reprinting and loss of paper? Is it true that the Society had to spend Rs. 2,500 extra?

4. Is it true that some of the members of the staff of the Society had brought it to the notice of

the Hony. Secretary, the wisdom of appointing Mr. Desai as Editor when he had no previous experience of a job of this nature? Is it also true that the Secretary did not pay any attention to this recommendation?

5. After the still-born first edition of the Year Book why was Mr. B. D. Bharucha appointed editor of the second edition of the Year Book? How was Mr. Bharucha qualified to do this editorial job? The job was a big affair considering that it cost Rs. 8,000. Has Mr. Bharucha ever done journalism or edited a book of this nature?

6. Is it true that the Society owes a lot of money to several creditors, and is not in a position to meet these payments? If so why? The Society must be having a fixed revenue within which it can certainly manage its expenses. Some one must answer these questions.

We can't find anyone better at the present moment than Rai Saheb Chuni Lall, the new acting President of the Society. Being a responsible man we are confident that Rai Saheb Chuni Lall will look into this matter seriously even at the risk of his very valuable time and once for all organize the Society on new lines.

You have seen many a stunt pictures,  
but wait till you see.....

**JAYABHARAT MOVIE TONE'S**

SMASHING STUNT PICTURE

**DAKOO**  
Directed by: SETHI

**SHARREEF**

**PADMA DEVI** the colour  
Queen in the stellar role——with  
**NAVINCHANDRA** the stunt King

Supported by:—Nurjehan, S. Baburao,  
Manchi Thoothi.

Bookings Thru:  
GUJRAT FILM CIRCUIT Dadar Main Rd., BOMBAY-14



Have you a

# TELEPHONE

in your HOME?

*If not you are denying yourself the pleasure of communicating  
with your FRIENDS and running the risk of  
being unable to call the DOCTOR or the  
FIRE BRIGADE in time of need.*



CHARGES FROM Rs. 12/- A MONTH.



## Bombay Telephone Company, Ltd.

Home Street, Bombay.

Wood Street, Karachi.

Shahpur Road, Ahmedabad.

Stills from "My Son" the  
next social picture coming  
from Prabhat.

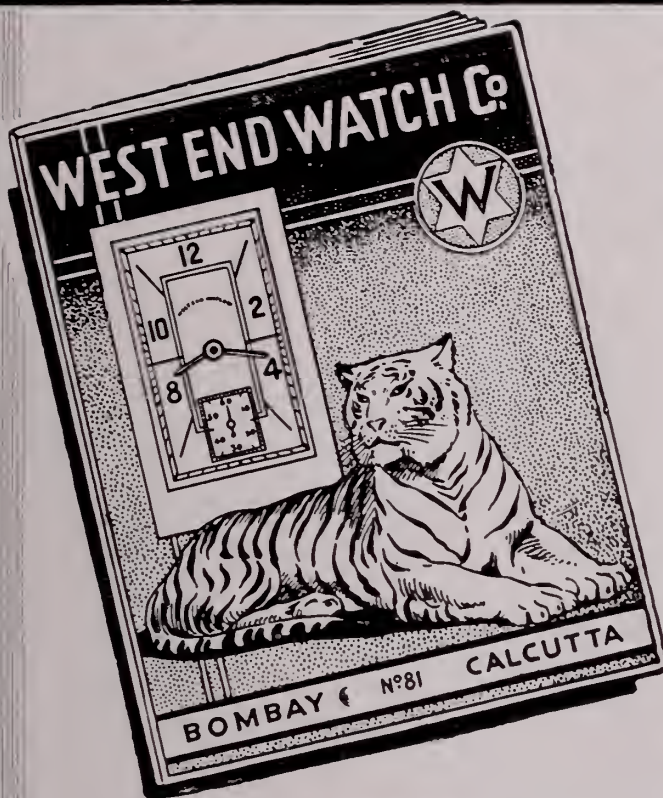




Once more Sagar gives a new picture with a new subject in "Gramophone Singer". Here are some shots from it. The picture is now running at the Imperial Cinema, Bombay.







# SO SUPREMELY HANDSOME AND RELIABLE THAT YOU WON'T HAVE TO REGRET THEIR CHOICE!

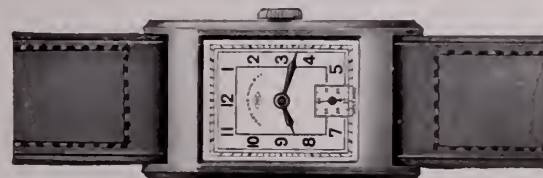
Many desirable and distinctive features have endeared the name of "West End" watches among the vast majority of the Indian public. Whether you need a watch to lead and guide you in your engagements, or one as an ornament of outstanding merit to grace your wrist, you cannot do better than buy a 'West End' watch of the popular preference.



**THE MIDGET "A"**  
18-ct. Solid Gold ... .. Rs. 120



**THE NEW BIJOU.**  
18-ct. Solid Gold ... .. Rs. 155  
All models available with Plain Arabic or New Style Dials as above.



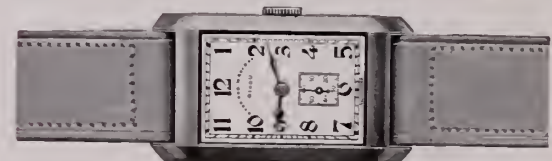
**I.W.C. SUPER MODEL "A"**  
18-ct. Solid Gold, Heavy Hand-made Cases ... .. Rs. 240



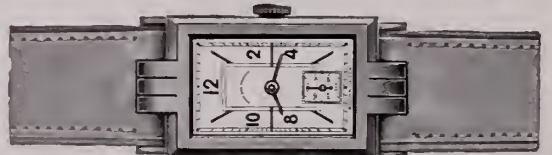
**MINIATURE "P-2"**  
West End Patent Everbright Steel ... .. Rs. 55  
18-ct. Solid Gold ... .. Rs. 120



**MINIATURE BIJOU TONNEAU**  
18-ct. Solid Gold ... .. Rs. 140  
Same quality, Rectangular Shape ... .. Rs. 150



**THE BIJOU REX.**  
West End Patent Everbright Steel ... .. Rs. 66  
18-ct. Solid Gold ... .. Rs. 175



**GATE-LOOP RECTANGULAR**  
West End Patent Everbright Steel ... .. Rs. 53  
18-ct. Solid Gold ... .. Rs. 170

*Profusely illustrated Catalogue FREE on demand.*



# WEST END WATCH CO

**BOMBAY** **CALCUTTA**



**RUNNERS-  
UP**  
Rs.  
**8,500**

**OVER TWENTY-FIVE THOUSAND RUPEES OFFERED!**

**EXTRA PRIZES**

Rs. 50 Buy-what-you-like Voucher on Messrs. Evans, Fraser & Co., for each One Error solver.

Bonus Award value Rs. 10 for each Two Error solver.

Bonus Award value Rs. 5 for each Three Error solver.

Special Award for each Four Error solver.

**FREE ENTRIES**

**First Prize Rs. 1,350 A MONTH FOR 12 MONTHS or Rs. 15,000 down**

**"COMMONSENSE CROSSWORD" No. 133.**

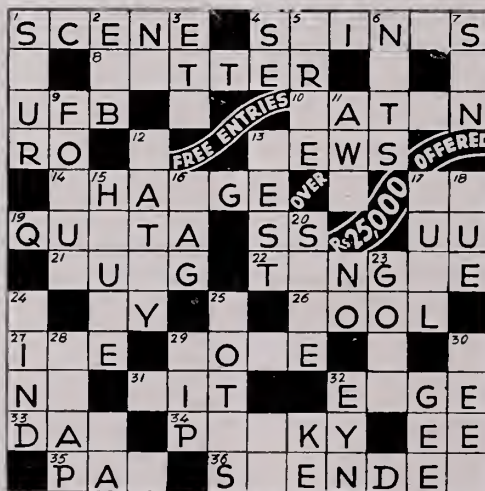
This Offer brings you another golden opportunity of reaping pleasure and profit. The intriguing First Prize consists of a handsome monthly income of Rs. 1,350 for 12 months or the huge sum of Rs. 15,000 Down. The Runners-up cash reservation is no less than Rs. 8,500 and the Extra Prizes are, in themselves, extremely covetable. Free Entry facilities augment this splendid array of attractions. The greater share of these awards will not be won by mere chance or guesswork, it will be won by those who study the Clues closely before recording their solutions. For which reason we strongly urge you all to take advantage of the Practice Square below :

**CLUES ACROSS**

1. Woman or man, if you value your life  
Keep clear of one 'twixt a husband  
and wife !
4. Those of wasps are acutely painful
8. Candid criticism often makes a  
failure this
10. Consumed
13. Clearly subject to rigorous super-  
vision in Germany
14. A severe one often has the effect  
of making us extremely irritable
19. Part or share assigned
21. Jumbled spelling of *gust*
22. Confused mass of threads
26. None of us is this in his own  
estimation
27. Anger
29. Unspoken annoyance can often be  
plainly read in a woman's . . .
31. Proving this in minor role enables  
many an actor to obtain a star  
part
32. Brink
33. Becoming this makes many a man  
absurdly conceited
34. When children are not properly  
cared for they are apt to become  
this
35. Allowing his general outlook to be  
governed by this is apt to stifle  
a man's individuality
36. This type of young man, rather  
than the opposite, appeals to  
most girls

**CLOSING DATE OCTOBER 21st**

N.B.—The Entry Fee in this Competition is Re. 1 per entry and Entry Squares will be published in the issues of October 2nd and 9th.



**ONLY ENTRY SQUARES  
CUT OUT FROM**

**"THE ILLUSTRATED WEEKLY  
OF INDIA"**

of October 2nd or 9th  
will be accepted

**CLUES DOWN**

1. One concerning his courage is apt to  
provoke high spirited youngster  
to reckless action
2. To flow back
3. Abbreviation of phrase meaning  
"and so on"
5. The banyan is an Indian one
6. Blocks of metal for screwing on end  
of bolts
7. Bright this helps to enliven the  
spirits of many who are past youth
9. An image is not clear to the eye  
or a lens unless it is in this
11. Reverential wonder
12. Envy of some woman's appearance  
often provokes other women to  
such comments
13. There's surely something wrong with  
the man who doesn't appreciate  
one
15. Dwelling-place
16. Wives, never "—" a husband  
when he returns home after a  
hard day's work !
17. Living this kind of a life is apt to  
make a man restless
18. Colour
20. Secure from danger
23. Reasonable men are satisfied when  
their efforts yield a fair measure  
of this
24. A bitter one often makes one acutely  
uncomfortable
25. Many political candidates resort to  
extravagant and insincere pro-  
mises in order to obtain these
28. To gather by effort
29. Sometimes produces marked change  
in a person's behaviour
30. 'Inconsiderate persons are apt to  
"—" at one who has incurred  
unhappy notoriety

**COPIES AVAILABLE FROM ALL NEWS AGENTS**

# THE EDITOR'S MAIL

*Readers "when you are worried" write to me. I will do my best in serving you. Serious matters will be treated seriously, while flippant letters will receive like replies.—The Editor.*

**From: H. Roy (Matunga).**

Don't you think that the personnel of the Gohar Gold Medal Committee ought to be overhauled, because this year they have erred sadly in their awards?

I think so, and I have already written about it and I also think that the personnel will be overhauled this year.

**From: Bashar (Bolarum—Dn.).**

What is the nationality of S. Fatehlal of Prabhat and how much is he paid?

Sayed Fatehlal is a Mahomedan gentleman and is paid exactly 1/4th of the profits of Prabhat.

What do you think of Prabhat's policy of not offering appointments to Mahomedans although half of Prabhat's audience is Muslim?

I don't think Prabhat has any particular policy as mentioned by you. They could not have one because among their partners they have a Mahomedan gentleman. Probably, proper Mahomedan artistes are not available and that is why Prabhat cannot take them.

**From: Dr. T. H. Rao (Mopidevi).**

I want to learn film direction. What shall I do?

In the first place buy some technical books on film production and direction and learn everything about the films. Secondly attend good foreign pictures and all Indian pictures and learn exactly what is the best and what is the second best in direction. After having done this, try to work as an apprentice to some director in the Indian filmdom. And after doing all this, wait for good luck, which may perhaps never come, because film direction in India, unless luck permits, can also be done by street-singers.

**From: Mansukh T. Mehta (Bombay).**

Will you give me a brief life sketch of Mr. Badami, the Sagar Director?

Began life as a motor mechanic, later sold motor cars, met with an accident and became a film director. The rest, let Heaven's decide.

Has Motilal really left Sagar and what does he do now?

Yes, he has really and truly left Sagar and is now playing the hero's part in a Saraswati picture called "It's True".

**From: Behar N. M. (Khairpur Mir's).**

Who is better from Azurie and Leila Desai as dancers. Is there any other girl to compete with them?

Leila Desai is better of the two, but the best of all should be Sitara.

**From: N. S. Iyengar (Bangalore).**

Does not the popularity of an actress depend upon her rare appearance in the public?

I should think so, but some actresses cannot live without publicity and if they fail to appear oftener in the pictures they go out of their way, often forgetting our traditional womanhood and indulge in street-girl stunts so that the people may notice them. Ridiculous! Isn't it?

**From: V. J. Nath (Trichinopoly).**

How would you rate the following actresses with regard to their acting?—Devika Rani, Uma, Shanta Apte and Bibbo.

From the lot that you have given Devika Rani is of course, the best. Uma's recent performance in "Dharati Mata" beats Shanta Apte, relegating to her the third place. While between Bibbo and Shanta Apte, there is very little to choose.

I want the photograph of Shanta Apte in her normal dress?

I do not know whether she has got one in her normal dress, but you can hope to secure one dressed in the male garb, with a stick for grace.

**From: Madhu (Waltair).**

I have got a fine personality and a fine voice. But my pimpled face stands in the way of my becoming a star. What can I do?

You may use a couple of bottles of "Faery Lotion" advertised somewhere in a previous issue. I am told that the medicine has made hopeless faces shine with personality.

**From: T. V. R. Chandu (Madras).**

I am an artist and would like to become art director. Whom shall I approach?

You should write to Mr. Chandulal Shah of Ranjit and if you are really a good artist, he should give you a job because he needs an art director rather badly.



**From: S. M. A. Shola (Lucknow).**

If "Baghi Sepahi" is a bad picture (as you have said before), then why did Kardar receive a medal from Hyderabad?

I am wondering why Kardar has not received half a dozen other medals from other Muslim provinces? It's strange that Kardar always gets all the medals that can be given. And in fact he can get as many as he wants as no one seems to be anxious to claim them.

In my opinion, Mehboob, Kardar and Jayant Desai are bad directors.

But they are good men.

**From: C. V. Raghunatha Row (Mangalore).**

Who are the partners of Prabhat? Who is managing the concern?

Prabhat has four partners, namely, Mr. V. Shantaram, Mr. Damle, Mr. S. Kulkarni and Mr. S. Fatehlal. The concern is managed by all of them jointly.

**From: Muni Lall (Dehra Dun).**

How much box-office following do the following pairs command and why?

1. Saigal and Uma. 2. Pahari and Kanan Bala. 3. Ashok Kumar and Devika Rani. 4. Shanta Apte and Pralhad. 5. Motilal and Sabita. 6. E. Billimoria and Gohar. 7. E. Billimoria and Madhuri. 8. Surendra and Bibbo.

1. Saigal and Uma draw perhaps, the largest crowds as a result of their names. 2. Pahari Sanyal and Kanan Bala will draw well in future if they are given good musical roles. 3. Ashok Kumar and Devika Rani pictures draw well because of Devika and if the story is good, the pictures run well. 4. Motilal and Sabita draw well because of Motilal's excellent acting. 5. Surendra and Bibbo because of their popularity based on singing and duets. 6. Shanta Apte and Pralhad rank next in importance and draw only because of the excellent trade name of their producers. Shanta Apte in addition gets some publicity of her own to help her pictures. 7. E. Billimoria and Gohar combination only attracts owing to the excellent acting abilities of Miss Gohar. 8. E. Billimoria and Madhuri pictures should be rated last under the present circumstances, as they come in typically tiresome plots.

**From: A. S. P. Bhimji (Dar-Es-Salaam).**

Is "filmindia" read by most of our Indian actors and actresses?

Read! It's sworn at.

**From: E. S. Prakasar Rao (Cocanada).**

Who is the best comedian in the Indian films?

Charlie of Ranjit is the only one who has done good work so far and gives a promise of doing even better work if well directed. The rest of the comedians either ape or weep.

**From: S. S. Divte (Hubli).**

Who gets more pay, whether actors or directors?

The actresses.

**From: V. Narayanan (Madras).**

Is it true that Shanta Apte has got 12 brothers?

I know that she has got one who called at my office recently and bids bold to become a successful publicity manager for a film star. I think one brother is quite enough but as Shanta Apte happens to be a popular film star and everyone around must be having a brotherly affection for her.

**From: V. M. Sukumar (Tellicherry).**

I received a letter from Shanta Apte asking for Rs. 2-8-0 for an autographed photo of hers to be sent through her secretary B. Govind. I have received photos from Devika Rani and other big stars, but no other star has ever asked me money for her photographs. If Shanta Apte had no money for postage I could have willingly sent it. But being a Prabhat star I can't imagine this. What do you think of her?

Write to Mr. V. Shantaram of Prabhat as Shanta Apte happens to be their star and her treating the fans, as stated by you, would affect the producers more than the star herself. I think Mr. Shantaram ought to send you a photo with the star's autograph.

**From: Ananta Poi Cano (Nova Goa).**

Is there any relationship between Baburao Pendharkar, Bhal G. Pendharkar and Master Vinayak? People say they are brothers.

People are often right.

**From: S. Desai (Bijapur).**

What has happened to Dulari (Imperial) and where is she at present?

The last time I heard about her I was told she was at Amraoti in the place once occupied by another film star.

**From: B. Baburao (Mangalore).**

From the following which company gives more popular songs? New Theatres, Prabhat, Sagar and Bombay Talkies.

New Theatres and Bombay Talkies would run a close race while Sagar would rank third. Prabhat, in this respect is unfortunately backward.

Between Kanan and Shanta Apte who sings better?

Kanan Bala.

Who is the prettiest star in India?

Devika Rani.

Are there better actors than Nawab and Chandramohan?

Baburao Pendharkar and Prithviraj.

From: Ramnik D. Pandya (Bombay).

We are eager to see: 1. A. R. Kabuli playing Lord Buddha against Rajkumari as Radha. 2. Devaki Bose directing "Khatarwali," featuring Nadia and Ashok Kumar. 3. Atta Mahomed writing the scenario of "Lord Buddha" for Prabhat. 4. Sohrab Mody not playing the leading role in the pictures directed by him. 5. B. N. Sircar appointing Master Mahomed as Music director for New Theatres. 6. Sabita Devi working as heroine in pictures directed by Mehboob with Bhudo Advani as hero. 7. The Motion Picture Society of India selecting "Hunterwali" for Venice Exhibition. 8. Vishnupant Pagnis playing the character of Tippu Sultan. 9. Nur Mahomed 'Charlie' playing Raja Gopichand to be produced by Wadia Movietone. 10. Vitthaladas Panchotia knocking his "brains" against one job only.

Don't be sure. Miracles do happen and there's no better place than the Indian film industry for them.

From: K. V. Ramiah Naidu (Nellore).

I do not know the reason why I like Miss Madhuri?

Nor do I why I like Miss Shanta Apte.

From: C. D. Kalla (Vizagapatam).

Who is a greater boxoffice draw. Kanan Bala or Shanta Apte?

From the view point of personal magnetism Kanan Bala is a better draw. Shanta Apte sells on the trade name of her producers.

Who is the greater genius. Shantaram or Nitin Bose?

Shantaram, though Nitin Bose is a close second.

Who is the better musician? Pahari Sanyal or Surendranath?

Between the two Pahari Sanyal is better.

Who is the better comedian, Nemo or Bhudo Advani?

Nemo.

Who is the better villain, Ishwarlal or Nayampalli?

Ishwarlal.

Who is the better dancer, Sadhona Bose or Sitara?

Sitara is good in classic interpretations, while Sadhona Bose is a splendid show woman.

Who is more advanced in years, Madhuri or Sabita?

Sabita looks more so.

## LOOK MORE LOVELY

in

# POHOOMULL'S SILKS

See our Smart Designs in Sarees and Borders, and those glamorous French Materials that make the most of your individuality. Blouses can be specially designed for you by MADAM SYBIL our expert dressmaker. Also we can design all kinds of fancy and historical costumes etc.

CONSULT US FOR ANYTHING IN SILKS AND TAILORING.



## POHOOMULL BROS [INDIA]

275, Hornby Road, Fort, BOMBAY.





*Watch for the All-India Premiere of The Picture That Will*  
**OPEN A NEW CHAPTER**  
**AND**  
**START A NEW HISTORY**

in the history and progress of Indian  
Motion Pictures!

LATEST in Technique!  
STRONGEST in Story!  
MIGHTIEST in Music!  
BIGGEST in Entertainment!

The Picture of  
TODAY  
and of  
ALL TIMES!

# ZAMANA

( MODERN TIMES )

A 'Krishin' Picture: A 'Royal' Release !

*Directed by:* RAM DARYANI

*Starring 9 Stars*

The Daintiest Star

**PADMADEVI**

( COLOUR QUEEN OF INDIA )

**NAZIR**

*with*

★ *Gulab, Amir Karnatki, O. K. Dar,  
Hansa Wadkar, Gope, Ameena,  
and Master Vasant.*

*For Bookings Apply to:*

1. Royal Film Circuit, Bombay 4. for Bombay, C. P., C. I., Berar.
2. Jagat Talkies Distributors, Delhi. for Northern circuit.
3. Lalji Hemraj Haridas, Calcutta. for Bengal & Burma, circuit.
4. Bombay Pictures Corporation, Bangalore City. for South India.



Sunita Devi & Ila Devi  
Shots from "The Cat"  
Ranjit's social comedy  
now running at the West  
End Cinema in Bombay.



Sunita Devi & Ishwarlal





★ MOTILAL  
★ ROSE  
★ BABA VYAS

Meet them in



# "IT'S TRUE"

*A Saraswati Picture*

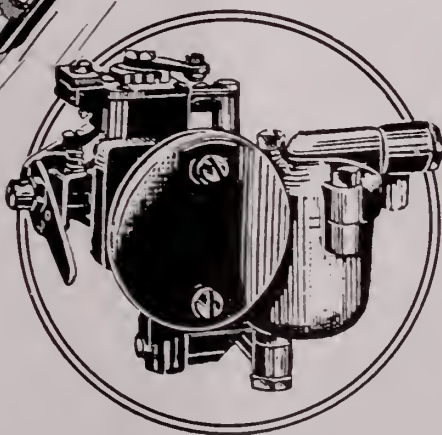


*Directed by: CHOWDHARY*





Note:—The self-starting "SOLEX" is now available for all models and types of vehicles. You have only to give particulars and you will have the right type. You have only to fit it and you will have the right mileage.



# GOING TOURING?

*then fit the*  
**SELF-STARTING  
SOLEX**  
CARBURETTOR

*and be sure of*  
**EASY STARTING  
QUICK ACCELERATION  
and  
ECONOMY IN  
PETROL CONSUMPTION**

WHY NOT HAVE A  
SELF-STARTING SOLEX  
FITTED TO YOUR  
CAR ON 30 DAYS  
**FREE TRIAL?**  
WRITE FOR DETAILS

Sole Distributors:

Telegrams:

"AUTOWORKS"

RANE LTD. Prop. of

**EMPIRE AUTOMOBILES**

NEW QUEEN'S ROAD, BOMBAY.

Telephones:

22475 & 24559

Branches at:—CALCUTTA: 27/5, Waterloo St. - DELHI: Kashmere Gate. - SECUNDERABAD: James St.



Coming Very Shortly !

A different Picture

With a different entertainment

# STREET SINGER

It is a story of sweet, tender love  
a story of a play boy  
and a play-girl

Direction :

**Phani Mazumdar**

Music :

**R. C. Boral**



Given Vital Life by Sincere and  
Sensitive Performances of

**SAIGAL & KANAN**

King and Queen of Melody  
ably supported by

**JAGDISH, KAPOOR, RAMKUMARI**  
*and others.*



To be followed by:

## THE ENEMY

direction :

**NITIN BOSE**

Starring :

**Saigal, Lila Desai, Najmal Hussein**  
*and others.*



**?**

direction :

**DEVKI KUMAR BOSE**

Starring :

**Kananbala, Pahari, Nawab**  
*and others.*

Releasing organisation :

**CALCUTTA FILM EXCHANGE**

Tribhovan Road,  
Bombay 4.

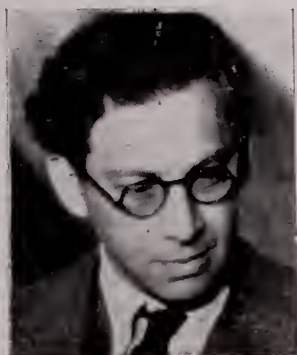


50, Armenian St.,  
G. T. Madras

# Korda's Libel on India

## "The Drum" a Mischievous British Picture

(By BABURAO PATEL)



Alexander Korda, the Hungarian, who produced "The Drum".

Alexander Korda, that Hungarian god father of the British film industry has produced "The Drum" and in doing so thinks that he has achieved something unique in the field of film production. Which, of course, is all wrong. What Korda has done is, to go out of his way and produce a picture to support the British Imperialism and in the same breath insult India.

What the British themselves could not explain, Korda has tried to justify in "The Drum". Time honoured pot shots which the British regularly take at the brave Pathans under the guise of restoring peace and order on the frontier have been glorified by the colourful brush of the Technicolor.

The story is silly. At least it looks so in the present times, when everyone knows more about the Frontier than before. It doesn't make any difference whether A. E. W. Mason wrote it or his grandson has written it. This is not the story which a wise and business-like producer should revive in the present times.

But Korda seems to be neither wise nor businesslike. Otherwise he wouldn't have hurt India so

badly by producing a picture that helps to perpetuate imperialism in these fast moving times of democracy.

What does Korda care, as long as he and his brother and the other Kordas in the world are nursed and fed by the British film industry. And the British would need some Hungarian to do such jobs.

"The Drum" is a story of the Frontier in which the British step in to interfere in tribal politics simply because some overfed military officers don't like the face of one of the chieftains.

The chieftain who is quite capable of settling his own affairs considers the kindly interference of the British as presumptuous and just for this 'crime' of free thinking the British step in with their military and bore bullet holes through thousands of brave Pathans, incidentally providing splendid target practice so badly needed for the soldiers to keep their guns and spirits in order.

And having done all this, there is an interval of peace during which the British soldiers start spooning with some Residency girls. A romantic interlude for the 'brave'.

And once again excited by over indulgence in food, rest and romance, the blood cells burst and they rush again into the hills to remove one chieftain and place another on the pile of a thousand brave corpses.

That is what the "Drum" tries to portray and justify. The British film industry, with the help of their Hungarian tool, has produced a libel on India.

In near future, Britain will need India more than ever before and this is certainly not the way to woo the Indians. What does the Hungarian lose, as long as he gets



Mr. Baburao Patel, kicks a hole right through "The Drum".

some fun by keeping a distance between India and Britain. But Britain must think in terms of empire prestige and not provide a play ground for the frolics of an irresponsible Continental producer.

### Why India Objects!

And what does India object to in "The Drum"? Read the list yourself.

1. The entire spirit of the story is anti-Indian. Right from the beginning a laboured attempt has been made to prove the superiority of the white skin.

2. The technicolor seems to have been used to show the skin colour of Sabu who plays an important part of the prince in the story. When everyone, including some thousand extras are shown as dressed or overdressed, Sabu, the prince of his people is shown with a half naked body. Was it a subtle ruse to dab Sabu's dark colour on the minds of the white people? The majority of the Pathans are a fairer race than the British. How then does a prince happen to be darker than his people? Sabu originally comes from South India where people are generally dark. To show Sabu as a prince of the Frontier is sheer miscasting and asking the people to stretch their imagination and believe something that is impossible. British studios would not commit such a clumsy mistake in casting when





Sabu, Korda's chief instrument of anti-Indian publicity.

they are out to compete with Hollywood. So there must be some other motive for this obvious "mistake".

3. When Carruthers, the traditional Captain of the British army on the Frontier asks Sabu: "Will you promise me to speak the truth always?" The prince says "Always, that is difficult..." As if the British always speak the truth. Shall we make a list of the historical lies of the British as a race?

4. Raymond Massey as the Pathan Chieftan says to the white heroine of the story: "I kiss your feet lady. I am your slave.....". How many Mahomedans or Pathans, since the world began, have kissed the feet of a white woman? Yet Korda has found one.

5. If you don't paint the Pathans as wily and treacherous the lily will lose its colour. So Korda makes his Pathan Chieftain (Raymond Massey) invite the British Carruthers with his kindly soldiers for dinner and there the chieftain jumps on the trusting British soldiers and kills them with machine guns and sabres. Curiously enough only the white soldiers are taken into this conflict. Where was the Sikh and Indian constabulary which was shown earlier in the picture?

6. When Sabu runs away with a stab from a murderous Pathan (of course, from one of his own race) he is sheltered and protected by the only British woman, Mrs. Carruthers. The lady dresses his wound and takes a motherly interest in the boy and makes much of him by showering plenty of kindness on him. The "love" and "kindness" of the British incidentally serve as a contrast to the murderous assault of the Pathan. Clever, isn't it?

7. Even a drum boy in the British army must be a better person, a better hero, even a better human being than a Muslim prince. The Muslim prince is made to think such a lot of the young British drummer that the British army might have been defamed had the drummer boy been shown as less resourceful and sporting.

8. To maintain a sense of fairness, Mahomed Khan, a tribal chief is shown as a faithful friend and ally of the British who dies in a jail, setting an example to the other Pathans and showing them the "wisdom" of friendship with the British even at the expense of his tongue which the brutal Pathan has cut off. How glorious!

9. The polo match is a clever piece of human psychology. Ghul (Raymond Massey) the Pathan Chief, is shown as excelling the others (The British) in polo but in allowing him to win the game a laboured attempt has been made to stress his native ferocity and cold determination to mow down opposition. On the other hand the British unit, composed of a captain, a doctor, a colonel and few others, takes the beating in the proverbially English sporting spirit. The British can be nothing else but sportsmen, whatever the circumstances. Perhaps potting human beings is also sport.

10. The British Governor at Peshawar takes the exact amount of time that is necessary for a responsible British officer to believe Sabu, when he comes with the news of danger to his 'friends', the Carruthers. This interval enables the Carruthers to be com-

pletely in danger from which only the exemplary chivalry of the British can save them. One point, however, must be noted that the British army always needs the last moment and a tight corner to come out with its best. Ordinary skirmishes are usually left to the Indian troops.

A hundred more things can be pointed out to immortalize Korda's monumental work for imperialism.

And if the Indians protest against a picture of this kind, they are just ungrateful to the ruling race of white people and cannot appreciate the sincere efforts to establish peace and security on the frontiers.

## BOOKS OF THE MONTH

### "IDEA & FORM—1938"

(Published by G. T. Cheshire & Sons Ltd., Coventry Street, Kidderminster, London).

Edited by Edgar M. Firth, published as an annual by the publishers of "Gallery" an outstanding magazine of international photography. The present book contains 140 pages of very interesting material giving 60 excellent photographs and with very enlightening commentary on them. It is likely to be immensely useful both to amateur and professional photographers alike and in addition we recommend it to all students of art.

(The following books have been received rather late in the month and will be reviewed in the next issue.)

### "BOOM TOWN"

By: Jack O'Connor; Published by Constable Co., Ltd., 10-12, Orange Street, London W.C. 2. 314 pages. Price 7/6.

### "FILMS IN THE MAKING"

By: Robb Lawson; Published by Sir Issac Pitman & Sons Ltd., Parker Street, Kingsway, London, W.C. 2. 132 pages. Price 2.

### "FILM & SCHOOL"

By: Helen Rand & Richard Lewis; Published by D. Appleton Century Co., Inc., 34, Bedford Street, Strand, London, W.C. 2. 180 pages. Price 4/6.

# **"The Drum" Provokes a Nation**

## **"Filmindia" Launches the First Protest**

## **Film to be Picketed All Over India**

## **83 Persons Arrested in Bombay**

## **Nation Condemns The Picture**

## **Madras Government Bans "The Drum"**

On the 29th of August, "film-india" came out with its smashing editorial about "The Drum" pointing out in no unmistakable terms the anti-Indian element in the picture. This was the first word on the subject as no one knew anything about "The Drum" till then.

On the 30th, the editor forwarded copies of "filmindia" to the different provincial Prime Ministers and leading journalists of the city.

On the 1st September "The Drum" was released at two cinemas simultaneously in the city.—The "Excelsior" and the "New Empire".

On the 3rd September Mr. S. A. Brelvi, the Editor of "The Bombay Chronicle" came out with a personal article on "The Drum" con-

demning, the imperialist propaganda contained in the picture with the following words:

"The object of the film is obvious. It is to glorify British imperialism and create an impression in the minds of those who see it that the frontier tribesmen are a horde of wily, treacherous and ferocious men and that Britain is performing an unselfish and beneficent task in dealing with them in the manner in which she has been doing".

### **Baburao Patel's Telegram to Premier**

In the afternoon, Mr. Baburao Patel sent the following telegram to the Hon. Mr. B. G. Kher, Prime Minister, the Government of Bombay:

"Reference our letter thirtieth re: editorial "filmindia" September issue published on the 1st regarding the film "The Drum" now running in Bombay, our views strongly supported by the eminent journalist Mr. S. A. Brelvi, the editor of "The Bombay Chronicle" in to-day's issue. Request immediate action. At least provincial Congress Governments must uphold national prestige by banning such anti-Indian films and setting example to foreign producers for future".

By evening several dailies had come out with the protest smashing "The Drum" to bits. Mass meetings were organised at several places in the city and the leaders addressed several meetings explaining to the people the insinuation and the insult in the picture.

On the 4th September a country wide protest was broadcast and all the national papers supported the original view taken by "film-india".

From the 5th to the 9th numerous protest meetings in the different parts of the city were held and one and all condemned "The Drum". Mr. Aziz Laljee, leader of the Muslim Nawajawans sent the following telegram to the Hon. Mr. K. M. Munshi, the Home Minister.

"Respect public sentiment. Request stop immediately screening Drum film".

In the afternoon on the 8th a deputation consisting of prominent leaders like Aziz Laljee, Mahomed Amin Azad, Yousuff Moledina, Mahomed Ahsan and Ibrahim



Mr. Sohrab Mody is the elder brother of Mr. Keki Mody. Sohrab is enthusiastic about film production. He conducts the Minerva Movietone and his picture "Vasantee" will soon come to the screen at Minerva.



Mr. Keki M. Mody, the enterprising Mg. Director Western India Theatres, controlling "New Empire" and "Excelsior" Theatres in Bombay. Mr. Mody showed exemplary courage in running "The Drum" in the face of the severe public protest.



Patel waited on the President of the Bombay Board of Film Censors.

A huge procession of all communities marched to the two cinemas in the evening and demonstrated exactly how much the people felt about the anti-Indian propaganda in the film.

#### "DOWN WITH KORDA"

"Down with Korda" and "Smash the Drum" were the two deafening cries of the huge mass of people that collected in the evening at the Azad maidan. Numerous speakers condemned the picture over and over again and it was decided to resort to peaceful picketing at the two cinemas.

#### EXHIBITORS ADAMANT

Several leaders approached the theatre owners and asked them to stop screening the pictures, but they did not pay any heed to the voice of the people.

In the meanwhile "filmindia's" agitation with the Government was steadily taking shape and Government was inclined to favour a stricter control over similar films in future.

"filmindia" appealed to the members of the Bombay Legislative Assembly and canvassed their support for short notice questions and motion of adjournment.

#### 46 ARRESTS IN TWO DAYS

On the 10th and 11th, peaceful picketing was resorted to at the two cinemas. But the police didn't seem to like this and then started the wholesale arrests of peaceful picketers.

One after another 46 people were arrested and there ended the last show of Sunday the 11th.

#### QUESTIONS IN THE ASSEMBLY

On the 12th September the film "The Drum" figured in the Bombay Legislative Council. Replying to a short-notice question by Mr. Ali Bahadur Khan, M.L.A., the Hon. Mr. K. M. Munshi, the Home Minister stated "that the film "Drum" was at present being screened in Bombay. The film had been objected to by "filmindia" and "Bombay Chronicle".

#### POLICY & UNDERTAKING

Replying to a further question, the Minister stated that "it was the policy of the Government of Bombay to prohibit anti-Indian films. The films which were offensive to Indian national self-respect, will not be allowed to be shown."

To an enquiry from Sir A. M. K. Dehlvi, M.L.A., the Minister stated that "he was aware that there were protests against the film named, "The Tiger of Eschnapur". Government had instructed the Board of Film Censors in regard to this film and had asked them to give particular attention to this film and send a report to government together with a synopsis of the film and the Board's opinion."

Replying to Mr. K. F. Nariman, M.L.A., the Minister stated that "the members of the Censor Board would look after national interests of the country."

#### PEACEFUL PICKETING LEGAL

Replying to a question from Mr. Ali Bahadur Khan M.L.A., the Minister stated that "it was not the policy of the government to interfere with peaceful picketing so long as there was no contravention of the existing laws."

And on the day the "Drum Boycott Committee" was formed with Maulana Mahomed Irfan as the President. The Boycott Committee sent the following telegram to the government:

"Re: Drum picketing 46 peaceful picketers arrested who were re-

fused bail. Public feelings inflamed. Picketing will continue. If government considers picture objectionable why permit exhibition? Picture inflames public feelings by false and contemptuous treatment of Frontier Indians. Unless immediate steps taken situation grave and serious."

#### "FILMINDIA" COMPELS ATTENTION

On the 13th Mr. S. H. Jhabhwalla M.L.A. tried for an adjournment motion in the Assembly but did not succeed owing to the House having pressure of work. Picketing at the cinemas continued. "filmindia's" agitation drew the attention of the leading Muslim Baronet Sir Currimbhoy Ebrahim. And in a letter to the daily papers Sir Currimbhoy wrote:

"In my opinion it is clear from the film that efforts had been made to degrade the Muslim characters portrayed in the film of the Frontier Provinces"—"I can frankly state that "The Drum" or any film of this description is definitely detrimental to the Indian national self respect. It is quite evident from the film that a continuous effort has been made in the various Muslim characterizations of the play to depict what will be termed not only unhistorical but uncivilised and primitive with a view for a definite anti-Indian propaganda".

#### OVER SIXTY ARRESTED

On the same day Yusuf Mole-dina sent another telegram to Government on behalf of the Boycott Committee:

"In spite of Government reply allowing peaceful picketing over 60 arrested. Police encroachment upon civil liberty unjust. Arrests still continue."

#### HINDU LEADERS JOIN

A huge meeting of all communities was held in the evening at the Azad maidan at 5 p.m. Messrs. Nimbkar and Purshottamdas Tricumdass prominent labour leaders addressed the meeting condemn-



ing the "Drum". Mr. Purshottamdas in the course of his presidential remarks said that there were two issues in the matter. "Firstly the film was based on a book written by one whose anti-Asiatic prejudices were notorious. The present Censor Board which had many times in the past disregarded the protests of Indians was being continued and the Congress Ministry should alter it soon. The second issue was the legality of the arrests for peaceful picketing. The Bombay High Court had given a ruling holding such picketing as lawful."

A series of more protest meetings in the night of the 13th in different parts of the city and the last day of the city exhibition dawned.

### 83 PERSONS ARRESTED

On the 14th in a stunning editorial "The Bombay Chronicle", the leading Indian daily, once again condemns "The Drum" and calls upon the Government to stop its run. Writing on the film and the Censor Board, the Editor says: "The personnel of the Board required to be changed and certainly a Police Commissioner is the last person to be the guiding spirit of such a Board. We wish the Home Member had found time to see the film himself before relying on the judgment of the Board. The film is objectionable, because it is a very insidious attempt at pro-British propaganda, the danger of which will be realized by those who know something of the present Frontier po-

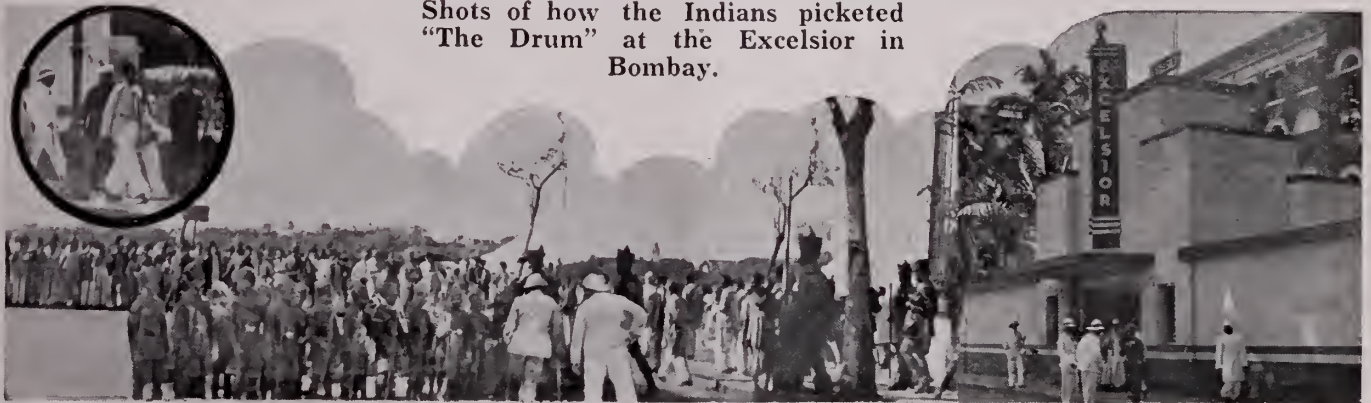
licy of the British Government, of the criticism which it has evoked in India and outside and above all, of the character of the tribesmen themselves."

By evening of the 14th, the last day of the picture's run 83 persons were arrested for picketing.

That is how British imperialism was brought home to us with the help of the Congress Ministry in Bombay.

"The Drum" was due to be released at Madras on the 17th. But as we go to the Press, we understand that "Adventures of Tom Sawyer" had to take its place rather suddenly, as the Government of Madras has put a ban on the picture though the Muslim censors passed it after cutting a few feet

Shots of how the Indians picketed "The Drum" at the Excelsior in Bombay.



## A British Bureaucrat's Opinion on "The Drum" Should Make Some Congress Ministers Blush!

(Sir Francis Younghusband, famous author, diplomat, publicist and politician was the Political Agent, from 1893-1894, at Chitral (the State where "The Drum" was filmed) and was sent later on as special correspondent to "Times" in Chitral Expedition in 1895. He worked as Political Agent at Indore 1902-1903 and as British Resident in Kashmir 1906-1909. An unknown British friend in London after reading the September issue of "filmindia" sent to us by air mail a cutting of the letter Sir Francis wrote to The Editor of "Times", London, and which appeared in the paper on the 3rd September 1938. What Sir Francis says, of course, from the

British view point, should count in this world of opinions: The Editor).

Sir,

The celebrated film "The Drum" now again being exhibited in London, proposes to be a picture of life on the Indian frontier. I have just seen it for the first time. The mountain scenery of Chitral is superbly portrayed. But the action is deplorable. It gives the impression that the frontier is run by mistrust and force.

Now mistrust begets mistrust. A mistrustful man never gains the confidence of those astute judges of human nature, the frontier tribesmen. But a trustful man does. There are still living two

other frontier officers besides myself, namely, General Bruce and Col. Gordon, who were in Chitral over forty years ago in the first delicate stages of establishing our relations with the ruler; and neither of us built up his influence over the frontier people by mistrust. We know as well as anyone their failings and delinquencies, but we were trustful men and won their confidence.

It is lamentable that this film should be going over the world conveying so false an impression of the way in which the Indian frontier is controlled.

Sd. Francis Younghusband.

1st September 1938.

14, Ashly Gardens,  
London, S.W. 1.



# Rs. 1,000 Given in Prizes to Subscribers only

1st Prize	Rs.	300/-
2nd	„	200/-
3rd	„	150/-
4th	„	100/-
5th	„	50/-

**And 20 prizes of Rs. 10/- each.**

THIS UNIQUE OFFER IS OPEN TO ALL SUBSCRIBERS WHO ARE ON OUR SUBSCRIBERS' REGISTER ON THE 15TH OF DECEMBER 1938.

Sundry purchasers at bookstalls are not eligible for prizes under this scheme.

All the copies of "filmindia" going to the subscribers for the months of OCTOBER, NOVEMBER and DECEMBER will be numbered in this panel every month and on this page.

2365

The counter-foils of these numbers will be collected after the 15th of December 1938. The Editor will draw from this collection 25 numbers at random. The first number drawn will get the first prize, the second number drawn will get the second prize, etc., till all the 25 prizes are drawn thus.

The winning numbers in their serial order and importance will be published in the January 1939 issue of "filmindia". Subscribers having copies with the winning numbers can exchange the same for their respective prizes and get an extra copy of "filmindia" complimentary, for completing their file, from the Proprietors of "filmindia".

The Editor's decision will be final and legally binding.

No correspondence will be entertained with regard to this scheme.

Subscriptions will not be accepted for any period less than one year and must be remitted by M.O. or Postal Order. No V.P.P's will be sent and no cheques will be accepted.

If you are not a subscriber be one to-day—by paying **Rs. 5/-** for one year.

Rush the coupon

To

FILMINDIA PUBLICATIONS, LTD.,  
104, Apollo Street, Fort, BOMBAY

Town.....  
Date.....

Dear Sirs,

Please enrol me as a subscriber for one year beginning from ..... 1938.  
I am remitting Rs. 5/- by Money Order/Postal Order.

(Please write in Block Letters).

Name .....

Address .....

SIGNATURE.

N.B.—Subscription rate for Burma and Foreign countries Rs. 8/- per year.

SUNITA DEVI



In "The Cat" a social comedy produced by Ranjit, this celebrated dancer has given a sparkling performance.





*Cast :*  
★ SUNITA DEV  
I LA DEV  
E. BILLIMORIA  
MAZHA  
GHOR  
ISHWARLA  
RAM APTI  
AT  
West End Talk  
BOMBAY.







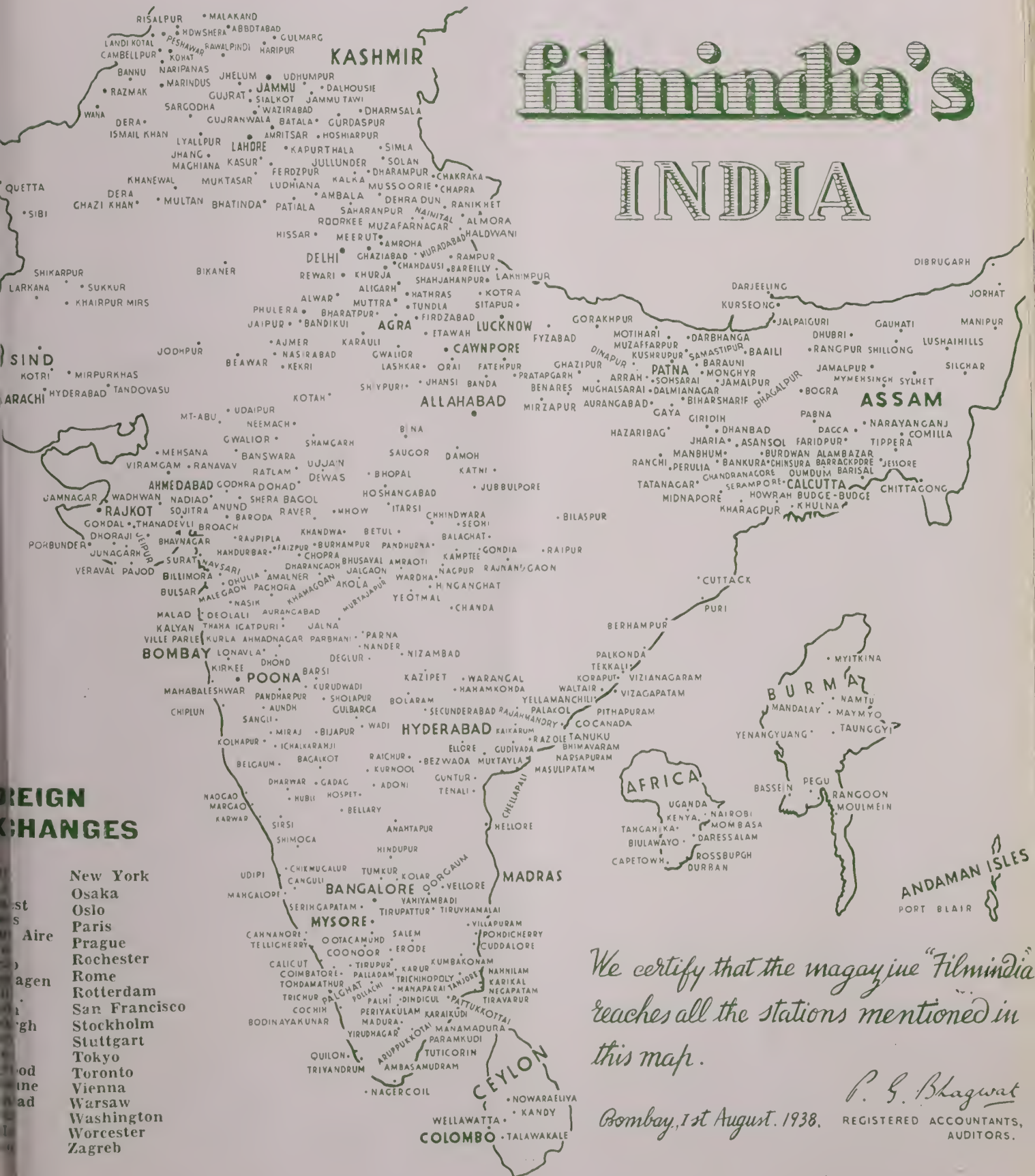
NASEEM



In "Vasantee" the next picture of Minerva Movietone, Naseem shoulders the stellar role.

THE SUPREME CHOICE OF THE WISE ADVERTISER!

# Filminidia's INDIA



LESS EXPENSE—QUICK RESULTS—COUNTRY WIDE COVERAGE



# When **BAUER** Sells

## « **BAUER** Install

- 1 **Phoenix Talkies, Meerut**
- 2 **Palladium Cinema, Mussoorie**
- 3 **Tuticorin Cinema Co., Ltd.**  
Tuticorin
- 4 **Sri Karunanithi Talkies.**  
Tiruvapur
- 5 **Chellam Touring Talkies.**  
Anthiyur
- 6 **Permanent Perfect T. Talkie House, Champion Reefs (K.G.F.)**
- 7 **Phoenix Talkies, Pondicherry**
- 8 **Kunhappu Cinema, Trichur**
- 9 **Majestic Cinema, Trichur**
- 10 **City Touring Talkies, Trichur**
- 11 **Sharda Cinema, Trichur**
- 12 **Varthen Talkies, Trichur**
- 13 **Giri Ram Talkies, Erode**
- 14 **Oriental Talkies, Salem**
- 15 **Coronation Talkies, Madura**
- 16 **Lakshmi Talkies, Bangalore**
- 17 **Lakshmi Talkies, Tinnevely**
- 18 **Variety Hall Talkies,**  
Coimbatore
- 19 **New Imperial Talkies,**  
Oorgaum (K.G.F.)
- 20 **Shree Gajanan Talkies,**  
Amalner
- 21 **Royal Talkies, Junagadh**
- 22 **Bajarang Talkies, Belapur**
- 23 **Coronation Talkies, Rampur**
- 24 **Nagarniwas Cinema, Dewas Sr.**
- 25 **Mooken Talkies, Trichur**
- 26 **Plaza Talkies, Colombo**
- 27 **N. V. G. Balsamy, Dindigul**
- 28 **Opera Talkies, Vellore**
- 29 **Rajaram Talkies, Tanjore**
- 30 **Gowder Picture Palace,**  
Palghat
- 31 **Shri Lakshmi Talkies, Karanja**
- 32 **Imperial Cinema, Trichur**
- 33 **Murugananda Talkies, Tiruvadi**
- 34 **Shri Nataraja Talkies, Lalgudi**
- 35 **Mahabir Talkies, Akot**
- 36 **Shri Lakshmi Talkies, Ellichpur City**
- 37 **Azeem Talkies, Nanded**
- 38 **Vest Talkies, Pudukotah**
- 39 **Chand Talkies, Kotah**
- 40 **Shree Chitra Talkies,**  
Mangalore
- 41 **Prakash Talkies, Ahmedabad**
- 42 **Silver Jubilee Talkies,**  
Periakulam
- 43 **Jayaram Talkies, Cannanore**
- 44 **Kohinoor Talkies, Paramakkudi**
- 45 **Shree Krishna Touring Talkies, Akola**
- 46 **Paramount Talkies, Ujjain**
- 47 **Shree Ganesh Talkies, Gondia**
- 48 **Sri Narayan Talkies,**  
Inchalkaranji
- 49 **Sri Meenakshi Talkies,**  
Virudhunagar
- 50 **Krishna Talkies, Sunam**
- 51 **Shree Mahavir Talkies, Seoni**
- 52 **Dhruva Talkies, Pachora**
- 53 **New Gloria Talkies, Sinkheda**
- 54 **Sri Bharati Cinetone,**  
Villupuram
- 55 **Venus Talkies, Saharanpur**
- 56 **Shalini Cinetone, Kolhapur**
- 57 **Imperial Talkies, Gojra**
- 58 **Alfred Talkies, Bombay**
- 59 **Sagar Movitone Co. Bombay**
- 60 **Gaiety Talkies, Trichur**
- 61 **Shri Maharajkumar Sahib Bahadur, Kotah**
- 62 **Silver Talkies, Bhavnagar**
- 63 **Royal Talkies, Malegaon**
- 64 **Jos Theatre, Trichur**
- 65 **Oriental Touring Talkies,**  
Iynavaram
- 66 **Shree Venkateswara Cinema,**  
Ramachandrapuram
- 67 **Shree Krishna Talkies, Poona**
- 68 **Patni Picture House,**  
Chhindwara
- 69 **Central Talkies, Gwalior**
- 70 **Moti Talkies, Nandurbar**
- 71 **Universal Touring Talkies,**  
Sangrur
- 72 **Shri Krishna Talkies, Hissar**
- 73 **Prem Talkies, Barnala**
- 74 **Shree Sharda Talkies, Ratlam**
- 75 **Nand Kumar Touring Talkies,**  
Rewari
- 76 **Udaya Talkies, Palghar**
- 77 **Deccan Talkies, Poona**
- 78 **Ernemann Touring Talkies,**  
Jaggayyapet
- 79 **York Talkies, Ahmednagar**
- 80 **Royal Talkie Distributors,**  
Maudra
- 81 **Gulshan Talkies, Veraval**
- 82 **Raja Talkies, Rajapalayam**
- 83 **Hind-Mata Talkies, Yeola**
- 84 **Golden Touring Talkies,**  
N. Parur
- 85 **Huns Talkies, Belgaum**
- 86 **Empire Talkies, Rander**
- 87 **Regal Talkies, Vaniyambadi**
- 88 **Arun Talkies, c/o Leela Touring Talkies, Kurnool**
- 89 **Shree Krishna Talkies,**  
Cocanada
- 90 **Bombay Touring Talkies,**  
Tasgaon
- 91 **Srinivas Cinema, Gudivada**
- 92 **Rainbow Talkies, Poona**
- 93 **Saraswathi Touring Talkies,**  
Challapalli
- 94 **Palace Talkies, Bangalore.**
- 95 **Central Talkies, Ahmedabad**
- 96 **Prabhat Talkies, Nipani**
- 97 **Bassein Talkies, Bassein**
- 98 **Gothamchand Touring Talkies,**  
Tiruvottiyur
- 99 **Saravana Talkies, Ambur**
- 100 **Muthukumar Touring Talkies,**  
Pennadam
- 101 **Hollywood Talkies, Tenkasi**
- 102 **Elizabeth Touring Talkies,**  
Kottur
- 103 **Raja Touring Talkies, Cumbum**
- 104 **Shri Lalitha Talkies, Bapatla**
- 105 **Kamakshi Talkies, Vridha-chalam**
- 106 **Balasubramania Talkies, Erode**
- 107 **Saraswathi Talkies,**  
Devakottah
- 108 **Pearl Theatre, Ayyampalli**
- 109 **Radha Touring Talkies,**  
Red Hills
- 110 **Kumaran Talkies, Alandur**
- 111 **Sridharan Talkies, Kallakurchi**
- 112 **Saraswati Cinetone, Poona**
- 113 **New Shivaji Talkies, Harigaon**
- 114 **New Globe Talkies, Anjangaon**
- 115 **Dig Vijay Talkies, Jamnagar**
- 116 **Arun Talkies, Gadag**
- 117 **Gulshan Talkies, Veraval**
- 118 **Kohinoor Talkies, Nandurbar**
- 119 **Balbair Talkies, Balaghat**
- 120 **Sundaram Talkies, Shiyall**
- 121 **Lakshmi Talkies, Arni**

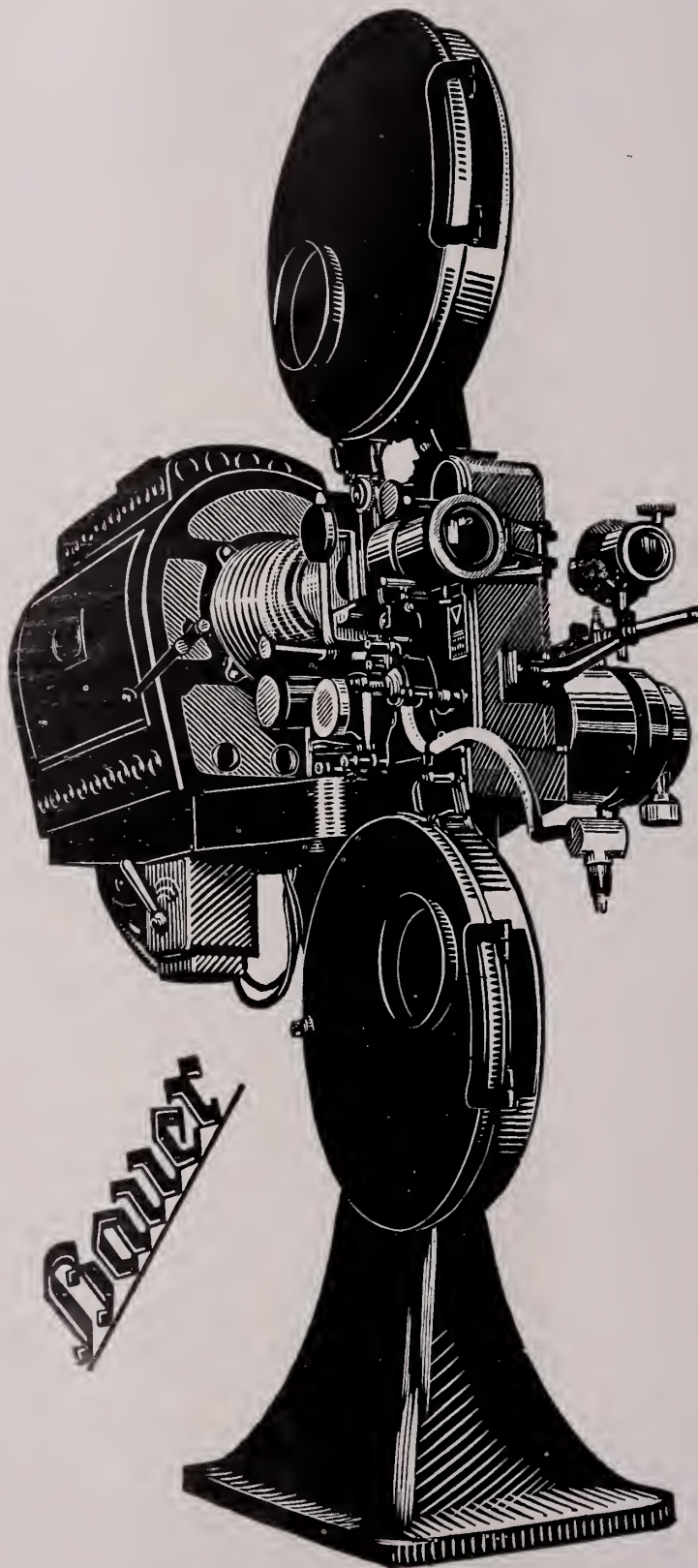
Bold types indicate double Machine.

# covers the field

## in India in—1938 »

- |   |  |  |
|---|--|--|
| 122 Radhakrishna Talkies,<br>Pallavaram                 | 161 Roxy Talkies, Trichur                          | 204 Shajahan Talkies, Atapore<br>(Bengal)        |
| 123 Karunambika Talkies,<br>Avanashi                    | 162 Coronation Talkies, Chetpet                    | 205 Prabhat Talkies, Chopda                      |
| 124 Ramalingam Talkies, Arcot                           | 163 Great Indian Cinema, Trichur                   | 206 Sivakumar Touring Talkies,<br>Nannilam       |
| 125 Meenakshi Talkies, Tiruppattur                      | 164 Rama Krishna Touring<br>Talkies, Chidambaram   | 207 Vijayalakshmi Talkies,<br>Madras             |
| 126 Popular Talkies, Tiruchendur                        | 165 K. R. Kasi Viswanatham<br>Chettiar, Devakottah | 208 S. Gomathinayagam Pillai,<br>Ambasamudram    |
| 127 New Mangrol Talkies, Mangrol                        | 166 Paramount Talkies,<br>Trichinopoly             | 209 Hanuman Touring Talkies,<br>Narasaraopet     |
| 128 Prabhat Talkies, Sholapur                           | 167 Erskine Cinema, Aruppukotah                    | 210 Vel Touring Talkies,<br>Veeravanallur        |
| 129 Godavari Theatre (Talkies),<br>Manmad               | 168 Saraswathi Stores, Madras                      | 211 Krishna Kalamandiram,<br>Gudlavelleru        |
| 130 Central Talkies, Jetpur                             | 169 Cine-Ideal, Cuncolim<br>(Salcete-Goa)          | 212 Bharatmata Talkies, Chetpat                  |
| 131 Regal Talkies, Dharwar                              | 170 Anand Touring Talkies, Karjat                  | 213 Popular Talkies, Irinjalakuda                |
| 132 Sivakami Sundari Talkies,<br>Tirukoilur             | 171 Kishore Talkies, Alwar                         | 214 S. A. Rahim Theatre,<br>Periakulam           |
| 133 Sardar Talkies, Malegaon                            | 172 Laxmi Talkies, Montgomery                      | 215 Siddeswara Touring Talkies,<br>Elampalli     |
| 134 Vishnu Talkies, Dharamपुर                           | 173 Laxmi Talkies, Igatpuri                        | 216 S. Chidambaram Pillai,<br>Ambasamudram       |
| 135 Harihar Talkies, Pakapatan                          | 174 Leela Touring Talkies, Vapi                    | 217 Kaleeswaran Talkies,<br>Cranganore           |
| 136 Chandra Talkies, Batlagundu                         | 175 Huns Pictures, Kolhapur                        | 218 Joyce Talkies, Cochlin                       |
| 137 Coronation Theatre,<br>Utharamelur                  | 176 Angel Talkies, Narasaraopet                    | 219 Majestic Talkies, Parur                      |
| 138 West End Talkies, Salem                             | 177 Shri Ramdas Talkies, Pachora                   | 220 Lakshmi Talkies, Mailpatti                   |
| 139 Gopalkrishna Talkies,<br>Rasipuram                  | 178 Vasant Talkies, Davangere                      | 221 K. A. Mohd. Abdul Khader,<br>Koothanallur    |
| 140 Sri Nambu Talkies,<br>Rameswaram                    | 179 Shree Cinema, Cambay                           | 222 Bombay Cinema, Kharagpur                     |
| 141 Purna Talkies, Madurantakam                         | 180 Vijayanand Talkies, Nasik                      | 223 Dilbahar Talkies, Pattoki                    |
| 142 Rahmanla Talkies, Mysore                            | 181 Laxmi Talkies, Baroda                          | 224 Hansa Theatre, Narayanganj                   |
| 143 Jaya Touring Talkies, Arcot                         | 182 Partap Vijay Cinema, Baroda                    | 225 Cinema, Wana, (Waziristan)                   |
| 144 Ranga Vilas Theatre,<br>Trichinopoly                | 183 Roxy Talkies, Delhi                            | 226 Prince Ankleswar                             |
| 145 Paradise Touring Talkies,<br>Bassi Pathanan         | 184 Mohan Sound Studio,<br>Andheri                 | 227 H. J. Mohd Shafi,<br>Tandlianwala            |
| 146 Majestic Talkies, Viramgam                          | 185 Desai and Co., Lahore                          | 228 Kalapi Talkies, Cutch Bhuj                   |
| 147 Bharat Touring Talkies,<br>Karmala                  | 186 Anoopam Theatre, Bhavnagar                     | 229 Simla Talkies, Multan Cantt.                 |
| 148 Shri Lakshmi Talkies, Mehsana                       | 187 Famous Pictures, Bhusaval                      | 230 Saroj Movietone, Bombay.                     |
| 149 Sri Velavar Touring Talkies,<br>Jayakondacholapuram | 188 Pioneer Picture Palace,<br>Nagercoil           | 231 Wadia Movietone, Bombay                      |
| 150 Muthu Talkies, Aruppukotah                          | 189 Modern Talkies, Sullur                         | 232 Shree Datta Talkies, Shirpur                 |
| 151 Coonoor Talkies, Wellington                         | 190 Amritsar Cantt. Cinema,<br>Amritsar            | 233 Brothers Touring Talkies,<br>Pind-Dadan-Khan |
| 152 Murugar Talkies, Hospet                             | 191 Shree Shivaji Talkies,<br>Shendurni            | 234 Nazir Talkies, Amalner                       |
| 153 Balakrishna Touring Talkies,<br>Tiruvottiyur        | 192 Vishnu Talkies, Raver                          | 235 Central Talkies, Gondal                      |
| 154 Annamalaiyar Talkies,<br>Kottayur                   | 193 Shree Durga Talkies, Wardha                    | 236 Union Touring Talkies,<br>Ahmedpur East      |
| 155 Kannan Talkies, Ranipet                             | 194 Circle Talkies, Nasik                          | 237 Raja Talkies, Tumkur                         |
| 156 Kannan Talkies, Conjeevaram                         | 195 Har Hareshwar Talkies,<br>Pimpalgaon           | 238 Public Talkies, Ltd.,<br>Montgomery          |
| 157 Radhakrishna Touring Talkies<br>Mannachanallur      | 196 V. O. Touring Talkies, Trichur                 | 239 Krishna Talkies, Ratodero                    |
| 158 Lalitha Touring Talkies, Atur                       | 197 Hassan's Pavilion, Delhi                       | 240 Shalimar Talkies, Belgaum                    |
| 159 Rajalakshmi Talkies,<br>Wandiwash                   | 198 Saraswati Talkies, Sinner                      | 241 Garrison Theatre,<br>Ahmedabad               |
| 160 Ganesh Touring Talkies,<br>Sholingar                | 199 Sonpal Talkie Film Service,<br>Calcutta        |  |
|   | 200 Shree Krishna Talkies, Akola                   |  |
|   | 201 Shankar Talkies, Purulia                       |  |
|   | 202 Kohinoor Talkies, Bantva                       |  |
|   | 203 Mr. Nariman, Moulmein<br>(Burma)               |  |





- 242 Kumara Talkies, Tirutani  
 243 Dhanalakshmi Talkies,  
 Elampalli  
 244 Bharata Touring Talkies,  
 Puttur  
 245 K. C. Chacko, Trichur  
 246 M. D. Joseph, Trichur  
 247 Coronation Talkies,  
 Tuticorin  
 248 M. Sivabhushanam, Madras  
 249 Shanmugananda Talkies,  
 Kodambakkam  
 250 Union Touring Talkies  
 Chiniot  
 251 Hira Touring Talkies,  
 Rahimyarkhan  
 252 Sayed Abdul Qadir Shah,  
 Ahmedpur East  
 253 Rajmahal Talkies,  
 Muzzafargarh  
 254 Lakshmi Film Co. Bangalore  
 255 Vasant Talkies, Bassein  
 256 Bharat Touring Talkie,  
 Tasgaon  
 257 Ganesh Talkies, Sinner  
 258 Vishwa Mitra Vaish, Banda  
 259 V. O. Thomas, Trichur  
 260 Jayashree Talkies, Bijapur  
 261 Sri Satyanarayana Touring  
 Talkies, Kaladipet  
 262 A. M. Muniappa Chettiar,  
 Dharampuri  
 263 Empire Talkies, Hassan  
 264 Raja Talkies, Aruppudottai  
 265 Somaraju Talkies, Peddapuram  
 266 Lakemi Touring Talkies,  
 Udamalpet  
 267 Moti Mahal Talkies, Calcutta  
 268 Lakshmi Talkies, Sibsagar,  
 (Assam)  
 269 Jai Bharat Talkies,  
 Joypurhat (N. Bengal)  
 270 Biswanath Talkies, Sarisabari,  
 (Dt. Mymensingh)  
 270 INSTLLATIONS AND 308  
 PROJECTORS IN USE TILL 31ST  
 AUGUST 1938.

For the next "BAUER"  
 Machine write to:

## THE INTERNATIONAL TALKIE EQUIPMENT Co.,

Roxy Chambers

SARASWATI STORES.  
 FAMOUS PICTURES.  
 SAXENA & CO.

Sub-Agents:

MADRAS  
 BHUSAVAL  
 DELHI & LAHORE

New Queen's Road, Bombay.

SONPAL TALKIE FILM SERVICE CALCUTTA

CENTRAL TALKIES.

JETPUR

# Howlers of the Month

"Lala Alopī visited the studio and whispered a few things into Director Rajhans' ear which made him blush and beam with pleasure" reads a studio report of Ideal Films, Lucknow. "Blush"! what do you think Lalaji must have said—and in Lucknow? We thought Lalaji had retired from this sort of thing long before.

Kardar is so much on the mind of the "Movies" that old Kripāram while writing of Korda says "Alexander Kardar stands second to none in harming India through his pictures." (Vide pp. 20, 11th September 1938). Whichever name is misplaced, the news seem to fit in rather well.

The latest Huns picture "Brahmachari" (The Bachelor) has proved a sensational success in Bombay. The hero (Vinayak) begins as a sworn bachelor and after going through numerous 'mishaps' in a world infected with women, and particularly by that bad epidemic—the modern girl, ultimately falls into the lap of a persecuting young beauty where his bachelorhood is dissipated. Atre, the brilliant writer, in writing this story for the screen has rudely shaken the placid masks of several people. Here's how some of them should feel while seeing the picture.

**Baburao Pendharkar:** (with a toothpick in hand). I was one of the first to advocate bachelorhood. (People have already forgotten that I was once married). You see bachelorhood is a profession that pays strange and sweet dividends.

**Baburao Patel:** What does that fellow Atre, with his size and possibilities, mean by asking people to be bachelors. I would rather tell them to be old Moghuls.

**B. P. Samant:** What a pity, I have to advertise "Brahmachari"

now that I am married. Oh, how wonderfully I had held out, but for friends.

**Baburao Pai:** Marriage is such an expense and worry while bachelorhood such an excuse and solace. Oh! for my lost rights!

**Shanta Apte:** (swinging a stick in the air): I like Atre's idea. The nation requires healthy bachelors. Many of my friends are strong, full blooded bachelors. Look at my own brother. He is still a bachelor and if I can help it he will remain one all his life.

**Baburao Apte:** Yes, look at me I am a bachelor, true and honest. The only woman I know is my own sister, and she helps me to live this life of austerity.

**Pralhad (Prabhat Actor):** Look at me, I am a prize bachelor, though I believe in rescuing any damsel in distress.

**V. Shantaram:** (curling his hair with the index finger): I wish Huns had produced "Brahmachari" earlier. Keshavrao would not have run out of the firm thus.

**Damle** (with one eye half closed): I don't blame the hero (Vinayak) with such a heroine (Meenakshi). Anybody should disagree with Atre.

**Fatehlal:** I wish she gives me a sitting. (Poor Meenakshi!) I shall draw angles which even Baburao Patel can't imagine.

**A. H. Gadre:** (Editor, Pramod): After seeing "Brahmachari" I should call every public woman a sister and submit to her an apology for my existence. Women are brave after all. And they should not be misused by marriage.

**R. K. Rele** (Editor, Moving Picture Monthly): I hope the cult of bachelorhood spreads. It will eliminate the necessity of going home. So troublesome it is to

meet the same old woman every day.

**Mahomed Nazir:** (Editor, "Mus-savvir"): What a blooming mess, when I had just started organizing my life on English "lines". It is no use showing "her" this picture. She might call back her old boy-friend.

**Abid Gulrays:** (Editor, "Caravan"): Only if Atre had met my old friend Mrs. Abdulla, his ideas about bachelorhood would have changed in a minute. She has definite views about life and many convincing arguments. She thinks that every young man should get married and I didn't wait for a second telling.

**Chandulal Shah:** (In defiant words): I challenge Vinayak (The hero of "Brahmachari") to remain a bachelor and remain good in the film industry. We believe in family ties.

**Master Vinayak:** Chandulal doesn't know me yet. With all these stars twinkling, I might still remain unmoved. You see it is not in my nature to be deeply moved in such matters. In fact, I suspect Atre having got his real inspiration from me.

**Chimanlal Desai:** (whispering to Bulbul his son): We shall produce a picture with Sabita as the spinster. That will keep the boys spinning.

**Sabita Devi:** (Dancing with joy) No one could fit the role better than me. I don't like boys.

**Mummy:** (adjusting glasses): Oh, my Sabita hates men. In India "off ton" you don't get the right sort. Well someday, we are going to Hollywood.

**Bibbo:** (smiling knowingly): You know most of the scenes in this "Brahmachari" are shot during the day and in day-light. They are alright for that purpose. You know things are always different later in the evening. Atre doesn't say anywhere that people should be bachelors even after dark.

**Leela Chitnis:** (with a knowing wink): I know Atre and Baburao



Pendharkar too well. One has been married rather a long time now and the other has been a widower. So you can't exactly blame them. "Brahmachari" looks to be their 'alibi'.

**Nanasaheb Sarpotdar:** (After a heavy meal): This is all tall talk. Bachelorhood! bah! It wouldn't be amiss with Vinayak, but with the others. (In a threatening attitude). Now shall I tell you what happened in my "Guest House"?

**Dada Torney:** (Pacifying): Oh don't, please, Nanasaheb. After all, boys must be boys. You know we used to be somewhat like that once.

**Rose:** (affectionately): Chowdhary, what is all this row about remaining a bachelor?

**Chowdhary:** (mystified): Bachelor! This is the first time I am hearing that word. In Sindh someone has started the "Om Mandali" where girls and boys meet but don't mix together. Atre and Pendharkar must have done something after that style. But don't let it worry you dear! I have never believed in these fads.

**Mehboob:** I am a Mahomedan. Point me out one Mahomedan who is a voluntary bachelor and I shall change my faith. These Hindus can only talk. Man is born to enjoy life and not enjoy celibacy.

**Badami:** (with a sigh of relief): I have been thinking of getting married for a long time, but now I think there won't be any necessity, with this new vogue.

**Surbhai Desai:** (disgusted): Humbug, how can any one live without a mate? They are merely bluffing. Don't believe them. We were going to buy the picture and I know.

**Babuseth Mamooji:** Surbhai, do you think that there is something wrong with Pendharkar and Atre? I think they have been moving too much in Pai's company recently.

**J. R. H. Wadia:** (with a whip in one hand): It means that Atre

and Pendharkar have met my Nadia, otherwise, how the devil could they get this forlorn idea of bachelorhood.

**Kikubhai Desai:** Just at present I think bachelorhood is good for health. Calcutta is a bad place for this cult.

**V. R. Mehta:** I have bought the picture and as a reparation I shall give a day's income to any mater-



After a long time this "arch-villain" is coming to the screen in Huns' latest "Devata". Mr. Baburao Pendharkar has a unique role in the picture.

nity hospital named by Baburao Pendharkar. With men downing tools, these hospitals will need help.

**Jayantilal Thakore:** (Famous Pictures): The gods have answered my prayer. Oh what a relief. (He saw the picture only till the interval). Now, I wish some one persuades me to get married.

**Rai Saheb Chuni Lall:** Well, one can remain a celibate (impractical bachelorhood) even in married life. Quite a reasonable picture I should think.

**Devaki Bose, Durgabai Khote, Mubarak, Altekar and others in a chorus:** "What is the world coming to?"

**Rustomji Mody:** (Western India Theatres): We knew the wisdom of this picture long before. My entire family is wedded to celibacy.

**Sohrab Mody:** (standing with an arm in the air and eyes toward the Heavens): Atre Zindabad.

**Keki Mody:** (with hands in trouser pockets): Pendharkar Zindabad.

"Sabita and Bibbo come to blows," reads a Sagar Studio note. I wonder where they struck each other.

"Rup Bani" says that Prabhat is going to be a Limited Concern. It is already so, with two pictures a year. Do they threaten to produce one picture in two years?

A Bombay Weekly calls Ram-pyari a "strip-tease-siren". We would like to meet those who are "teased" with this 'strip'.

The other day I met my old chum Pramilla. A flushed face and bloodshot eyes made her look like a tigress. She apologised saying that she was returning home from the Wadia studios where she is working in a jungle picture. Well, these are hard times and one must live.

# Notes and News—

## A LESSON FROM MUSSOLINI!

Even in her film industry Italy has given a "dictatorial" lead so peculiar to the country. Vittorio Mussolini, the eldest cub of Il Duce has rushed into production and directed his first film "Luciano Serra, Air Pilot".

The subject of the story is intended to glorify Italy's national passion for aviation and provide subtle encouragement to the youth to take up aviation.

Here's how a film can be used for national education and our "dictators", both among Congressmen and Diehards would do well to study the numerous uses of the film.

## A YANK IN BULGARIA

Here's an example of how a small state like Bulgaria conscious

of her national pride and prestige, brought down Hollywood to its knees.

For "Paris Honeymoon", a picture produced by Paramount, the producers required some Bulgarian scenes to secure a certain amount of authenticity. The Bulgarian Consul General in Washington dazzled by the probable publicity and tourist appeal agreed to help the producers and OK'd the script.

Matters soon came to the notice of the Bulgarian Minister to the United States but he took alarm at some dialogues in the picture. The matter was referred to the Bulgarian Propaganda Minister who took very serious offence at a scene in which a Bulgarian mayor agrees to sell his police department to the highest bidder.

The Americans tried to explain it away as their own burlesque but the Bulgarian stamped his foot and said "shut up".

A character in the picture had been made to say "He would be a half wit in Mescala (Texas), but he would be alright in Bulgaria". This American wisecrack made the Bulgarian adamant. His nation was insulted and the American would not be allowed to play his little jokes.

"Drop Bulgaria out of your picture or we throw your pictures out of Bulgaria" was the ultimatum given by the Bulgarian Minister.

So Bulgaria went out of "Paris Honeymoon" and an imaginary Balkan State stepped in.

The Bulgarians didn't care for cheap publicity. They cared more for their national honour.

Indian ministers, at least the Congress Ministers whose principal alibi is patriotism, should study this incident and follow Bulgaria.

## A MILLION DOLLAR PUBLICITY

Hollywood will spend a million dollars (Rs. 40 lakhs) in four

months (September to December) in a nation wide publicity campaign to drive out the slump in the film industry.

Producers found plenty of alibis for the slump. Viz, weather, war, strikes, censors, critics (except their own productions which were not quite up to the mark).

Hollywood is producing more bad pictures than good. People see the very good ones. The rest are canned.

The new publicity campaign is expected to bring more and more people to the box-offices during the four months. But they won't keep on coming unless good pictures are regularly given.

The publicity "dope" will be spread through newspapers, contests, propaganda films, pamphlets, conveyances and all sorts of avenues.

Can the Indian producers ever do anything like this? They have not to call back the tired people



In the sudden death of Sir Phiroze Sethna on the night of 16th September Bombay has lost its famous master of ceremonies. The Indian film industry has lost its great pillar and spokesman while the Motion Picture Society of India has lost its revered president.



Kesar, this popular artiste who was once with the Imperial Film Company, died on Saturday the 17th September in the Cama Hospital. Her music and work in "Kisan Kanya" will be the last and lasting memory to all her friends.



but exploit a still larger virgin field.

#### WHAT OTHER COUNTRIES DO

That brings to mind another Paramount fiasco about 3 years back. Paramount had produced a picture called "The Devilish Woman" portraying the character of a Spanish woman in loose and cheap colours.

The Spanish authorities saw the picture and not only banned the picture in Spain, but demanded the original negative for destruction.

Paramount would not have agreed to that had they not been faced with the alternative of losing the Spanish market for all Paramount pictures.

So the negative was burned in the presence of the Spanish authorities, thus vindicating the national honour of Spain.

Spain was then a country of free men. India is still a land of slaves.

#### MOURNED BY LADIES

Max Factor, the famous cosmetician and make-up expert from Hollywood died on 30th August 1938. Beginning his career as hairdresser at the Russian Court, he emigrated to America where he opened a small salon for stage make-up. To-day the Max-Factor make-up laboratory is the only institution in the world, that supplies a "blush" even to a "dead" woman. Max Factor has died but his memory we shall find on every beautiful face.

#### SABU IN AMERICA

Sabu, Korda's "Elephant Boy" and drummer, was the guest of President Roosevelt when he visited America for the premiere of "The Drum". The picture was opened on the 22nd September at the Radio City Music Hall, New York.

#### "THE DRUM" BANNED

As we go to the press, we understand that the Madras Government has banned "The Drum" and stopped its intended release on the 17th September at Madras. Gov-

#### SETH CHIMANLAL B. DESAI



Mr. Chimanal B. Desai is a front line man in the Indian film industry. As a producer, distributor and exhibitor on a big scale, being a unique achievement for one man, he plays a great part in the future of our industry. Proprietor of Sagar Movietone and partner in Supreme Film Distributors and several cinemas Mr. Desai is perhaps the most unassuming person in the industry. He is recently appointed on the Bombay Board of Film Censors as a representative of the Indian Motion Picture Producers' Association.

ernment's action is praiseworthy because it showed exemplary courage by banning the picture after the Muslims in the Censor Board had passed it for release.

#### WHAT A CELEBRATION?

The anniversary of the Madras United Artists' Corporation was celebrated in rather a tragic way. Free film shows were given at 7 leading theatres and owing to the unprecedented crowds and rush one person died and several were injured. At the Gaiety, where the crowd was the largest, one woman was crushed on the spot, being trampled upon and her body was removed to the General Hospital. 18 others who sustained injuries have also been admitted in the general hospital.

## New Baby Keg-Lite Born at Bardwell McAlister's

Simplicity and lightness are the keynotes of a new 500 watt unit introduced by Bardwell & McAlister, Inc., Hollywood lighting equipment manufacturers. Following the general lines of the Keg-Lite, this Baby Keg weighs only 28 pounds complete with double riser stand. For breakdown the head only weighs 16 pounds, stand 12 pounds.

The popular BM quick-focusing device has been further simplified. A lever arm, protruding from both front and rear, is moved from side to side for focusing spot to flood. So simple is this mechanism that a high lamp can be focused by merely exerting a pressure against the protruding lever.

The lamp can be furnished with either pre-focus or medium bipost sockets. Both types of sockets are porcelain base, insuring against deterioration from heat.

A short focus 6 inch diameter fresnel lens combined with a pre-focused high reflecting mirror gives great efficiency in lighting output.

The Keg-Lite line and ventilation incorporated in this lamp make for longer globe life as well as coolness of operation.

This lamp, while light in weight yet of sturdy construction, is a contribution to the small spot field for studio and professional and advanced amateur use.

—Extract from "American Cinematographer" August 1938.



BARBARA STANWYCK



FRED McMURRAY



CLAUDETTE COLBERT

IN HOLLYWOOD

Wishing to the reader  
of "Filmmindia"  
Claudette Colbert



**ILA DEVI**  
Moments from "The Cat"  
a Ranjit picture at the  
West End, Bombay.



Ila Devi & Ishwarlal.



Watch for ←

The Star of Stars

**SULOCHANA**

IN

# **PREM-KI-JYOT**

★ A story that will make  
Your heart throb with  
excitement !



Director: **GUNJAL**



Supported by:

**D. BILLIMORIA**  
**Jal Merchant, Jamna,**  
**Keki Bawa, Jamsetji,**  
**Marutirao Pahelwan,**  
**Laxmi, Rambha Devi.**

—All Old Timers.

For Bookings Apply:—**RUBY PICTURES**, Garden View, Dady Seth Road, Chowpatty, Bombay

▶ A Storm of "Swift Action" ◀

*Will shortly sweep all over India !*

MOHAN PICTURES PRESENTS

# **CYCLEWALI**

Worthy Successor  
to

● **Chabukwali**

« A Super Stunt Sensation »

★ Directed by: **A. M. KHAN**

★ *With Powerful Cast;*

**ROMOLA (Chabukwali)**  
**BENJAMIN, SHIRAZ,**  
**S. ALLAM, KHATUN,**  
**SADIK, AMINA, RAFIQ,**  
**HAROON and ANSARI.**



For Bookings apply:—

**RAMNIKLAL MOHANLAL & CO.**

Khetwadi Main Road,

**BOMBAY-4.**

DELHI & BANGALORE





SUPER

# GRAMAPHONE SINGER



wing crowds at  
the  
PERIAL TALKIES,  
Bombay.



AR'S  
SOCIAL

*Starring*  
**SURENDRA  
BIBBO  
PRABHA ADVANI  
SANKATHA**



RECORDS ON  
HIS MASTER'S VOICE



Saraswati's



Sensation

Musical

# Raja GOPICHAND

An action filled entertainment, glorified by resonant tunes,  
and dazzling with Spectacles.

Produced by: DADASAHEB TORNEY

Starring:

Usha, Chandrakant,  
Ratnaprabha, Leela,  
Londhe, Dinkar.

DRAWING CROWDS AT

Royal Opera House

BOMBAY

Booking thru:

KAPURCHAND LTD.

New Queen's Road,  
Bombay No. 4.

★ The Records that you have been waiting to hear

Now Ready

Hear

Prabhat's "GOPAL KRISHNA"

Recorded on YOUNG INDIA RECORDS

(Special Red Colour Labels with the Artistes Photos.)



Hear :

SHANTA APTE  
RAM MARATHE  
PARSHURAM



The singing Trio of  
Prabhat on our  
"YOUNG INDIA"



HEAR

OCTOBER RELEASE

HEAR

Shahir G. D. Dixit  
Nelaji Palkar Powda  
No. D.A. 5469 & 5470



Kanta Kumari  
No. D. A. 5472

For Clear Reproduction Emotional Tunes and Sonorous Music, insist on YOUNG INDIA RECORDS

THE NATIONAL GRAMOPHONE RECORD MANUFACTURING CO., LTD.

Telephone No. 25181

110 MEDOWS STREET, FORT, BOMBAY

FACTORY AT WADALA

# Kicks and Kisses

Most lovers have their big moments in the small hours.

If kisses are the language of love, then give the girl a man who'll speak right up.

It's the woman of no account that draws the most interest.

If the girl wants to be the toast of the town she has to be hot and have plenty of crust.

There's usually a lot of buzzing around the office after a stenog lets the boss kiss her, that is, he keeps buzzing for her ever after.

Eve was the unluckiest woman alive, she couldn't argue with Adam about the better man she might have married.

A girl's map is just like an office sales map. It doesn't mean anything without some pretty pins to go with it.

One guy who always means business when he kisses is a gigolo.

"Well, honey, how am I supposed to know that you're the toast of the town?"

"Watch my smoke!"

If you are wondering if the pedestrian has any rights a motorist must respect, it's his right to a decent burial.

It isn't enough for a girl to put up a good front. To be popular, she has to be an all 'round girl.

If a girl really wants to see the town at night, she should go out with a boy who's all lit up.

Sometimes, you don't know a woman's dynamite until you've dropped her.

Something is bound to happen when a girl named Perfect meets a boy named Practice.

Staying up late with a married woman will usually put dark circles around your eyes, especially if her husband comes home.

It's only the tight girls who get loose with their love.

If you want to see a girl in her true light, just put it out.

Men no longer find delight in merely sitting and looking at a woman.

I get a hundred words out of my stenographer said the first banker. To which, the second grinned, "That's nothing, I get two hundred out of my wife.

Some girls are unspoiled, because they're always kept cool.

The old fashioned girl who used to light herself to bed with a candle, now has a dizzy daughter who carries the torch all over the town.

Oddly enough, girls with clean minds are the ones who can give you the dirtiest looks.

The least a girl should play around in, to make an interesting golf partner, is a pair of shorts.

All opposites attract, especially loose women and tight men.

There isn't enough wool in a gall's bathing suit, to pull over a man's eyes.

Running around with sailors, is no way for a girl to keep ship shape.

She: Thanks for the hug and kiss.

He: Don't mention it. The pressure was all mine.

A girl can easily cook a man's goose, if she knows how to turn on the heat.

When a guy gets hot with flaming passion, you can put his fire out with a little icy stare.

"My kisses are absolutely the best in town."

"Can you prove that in black and white?"

"Silly! There's no black and white lipstick."

Save your breath if your boyfriend's dull, it takes more than air to fix a flat tire.

Nowadays, the sea of matrimony is full of light house keepers.

The average man is a dame fool.

When kisses are the language of love, a man doesn't care if a woman gabs on for ever.

The walls may have ears, but wall flowers can't bite them.



Unparallel Quality Note the Striking Bargain

Size 6 yds. x 47 1/2"

Rs. 10 -

Special Durga Puja and Diwali Concession.

Most of the Ladies in India and abroad, are wearing latest style guaranteed unshrinkable and fast coloured Georgette Silken and Beautiful Saris, in appearance worth Rs. 50 - at amazing low price, lovely new range of fashion shades, 6 1/4 p.c. discount to lady students. Postage and packing free to a purchaser of 3 saris at a time.

Apply sharp to:

Indian Georgette Saris Manfg. Co. of India  
Post Box No. 579 Bombay.



A fellow can't very well have much of a date until he has a car.

"Professor, my wife and I want to consult you about my mother-in-law's case."

"But my dear man! I'm a botanist."

"We know it. And she's clinging to us like a vine."

A girl has to have rings, under her eyes, before she gets one on her finger.

When a girl storms at her boyfriend, it's time he showered her with kisses.

Architect: You've been studying architecture, I hear. Haven't you been able to find new beauties in the buildings I've designed?

Student: Yes, sir, and got dates with three of them!

Many a girl who marries for life finds that he doesn't have it.

The kind of man a hungry young maiden likes to meet is one with a big stake.

My life is an open book, but can I help it if a few of the pages are stuck together?

These days when a man dines and wines a girl, she has to eat, drink and be wary.

The place to burn the candle at both ends, is in a dark parlor.

The man who's clay in a woman's hands, is plain dirt in her eyes.

Kissing a girl is like firing a boiler. You have to keep both of them under pressure.

Girls with bent pins can't catch big fish.

The usual way to get a girl to do something low, is to first get her tight.

It is odd, but the darkest corners often contain the most flaming lovers.

A female nut, who's a bit cracked, can always get a date with a squirrely guy.

It isn't the string of pearls a sugar daddy gives girl that worries her, it's the clasp that usually goes with them.

Usually a man can't walk in a straight line, unless his wife is a ruler.

The itch to get married, has kept many an old maid scratching for a husband.

## *Golden Opportunity!*

Available on Lease from 1st. October 1938,  
an up-to-date THEATRE  
perfectly suitable for

**TALKING PICTURES**  
**SUNDERVILAS THEATRE**  
**PALACE TALKIES**  
**MADHATAL**  
**JUBBULPORE**

For terms apply to:—Mr. Jivandas Dhanjibhai, c/o Bhatia Morarji Dhanjibhai Javahar Ganj, Jubbulpore.

IN HOLLYWOOD

To Filmindia  
Sincerely  
Paul Muni



PAUL MUNI



LOUISE CAMPBELL



SHIRLEY TEMPLE

To Filmindia

Love

Shirley Temple



**FRED ASTAIRE**  
Hollywood's Dancing  
genius.



To  
G. L. Linn  
Sincerely,  
Fred Astaire



An interesting situation  
from "My Son" a Prabhat  
picture.



# REMINGTON

## MODEL 1 PORTABLE

Unanimously acclaimed the finest standard portable typewriter ever offered to the public. Containing every possible refinement and in addition features possessed by no other standard portable.

REMINGTON  
RAND INC.

(Incorporated in U.S.A. with  
Limited Liability)

Thackersey House.

Ballard Estate, - BOMBAY.

and all Cities and large Towns in  
India and Burma.

Please send me particulars of your  
plan by which I can obtain a  
Remington Model 1 Portable  
Typewriter on Easy terms.

Name.....

Address.....

.....

F.



REMINGTON RAND  
MODEL 1 PORTABLE

## FOR EXHIBITORS TO MAKE EASY MONEY

*Install a*

### PAILLARD REVOLVING SALESMAN

IN YOUR SHOW WINDOW

★ Here's the



Way to make money

IT PAYS ITS VALUE AND YOU TOO IN NO TIME.

The illustration on the left shows the PAILLARD MOTOR IN working. You can use this for advertising your current and coming pictures as well as attract local traders to advertise in your show case.

Rotates 6 revolutions per minute on A.C. or D.C. **No attendance required.** Any superstructure is possible and holds load to the extent of 66 lbs. (approx.)

*Ask for details to-day. Remember IT IS CHEAP.*



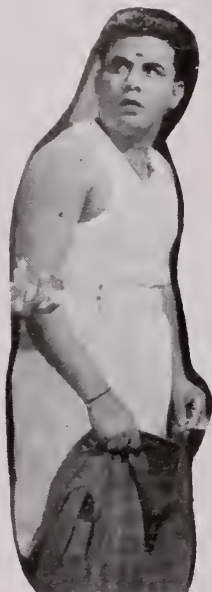
Consumption 10 watts  
Diameter 30 cm (12")  
Height 11 cm. (about 4 1/2")  
Weight 10 lb. 4 oz.  
Max. Load appr. 66 lbs.  
Model 1374 Motor for A.C. 100-250 volts  
Model 6304 with Universal motor for  
A.C. & D.C. 100-250 volts.

International Radio Co.

Dina Building, Opp. Marine Lines Station, Queen's Road, Bombay.



## Record Breaker of Record Makers!



★ The Dashing, Daring, Dazzling, Delicious  
Roaring Comedy Smash-Hit on  
Celibates & Celibacy!

"Brahmachari" has broken all records of all pictures during the first week run at the Prabhat Talkies, Poona, conducted by the Prabhat Film Co.

# BRAHMACHARI

(Hindi & Marathi Versions)

**A Huns Picture: "Royal Release Jewel."**

Hindi Version by:  
**PANDIT INDRA**

Story by:  
**PRINCIPAL P. K. ATRE**  
(Author of "Dharmaveer" & "Premveer")

Directed by:  
**MASTER VINAYAK**

Starring:  
**Vinayak and Meenakshi** (New Sweetie Star)

Running To Packed Houses At **BOMBAY, POONA, BARODA, GWALIOR**

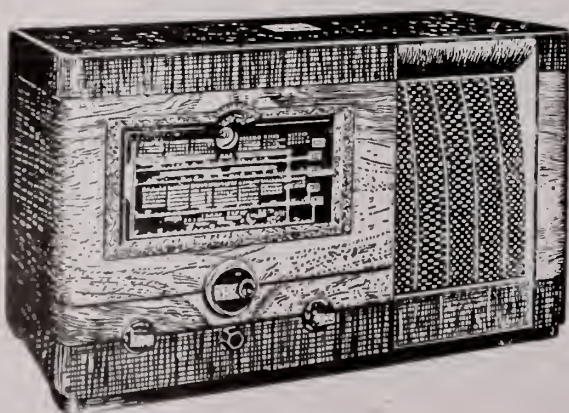
Mahatma Gandhi wants **?**  
Brahmacharis' and Why

**"BRAHMACHARI"**

is purchased by the **ROYAL FILM CIRCUIT.**

## PRE-RELEASED from **RADIOLYMPIA**

**New Six-Valve All-Wave  
Superhet Receiver.**



Model 656 A.C.—Price Rs. 325/- (at Ports.)



Here is Radio's Finest value for money—a six valve four waveband Superhet for A. C. mains at Rs. 325 and an H. M. V.! Housed in a walnut finished cabinet of striking but dignified design, this latest addition to the famous "His Master's Voice" range offers world-wide entertainment and magnificent quality of reproduction at a price that is within the reach of all. It will receive all the Indian short-wave stations.

SEND FOR COLOURED LEAFLET.

# "HIS MASTER'S VOICE"



# ROUND THE TOWN

## "VACHAN"

**Produced by:** Bombay Talkies Ltd.

**Released at:** Roxy Talkies, Bombay.

**Date of Release:** 19th August 1938.

**Cast:** Devika Rani, Ashok Kumar, Meera, M. Nazir and Others.

**Screen Play:** (By Agajani Kashmiree). The story is developed in the nursery style, and the stock of incidents being very limited, it practically ends before the interval. A better writer could have improved the grip of the story by adding suitable sequences.

**Language:** (By J. S. Kashyap). Quite good, though not particularly brilliant. Some of the songs are well worded.

**Music:** (By Saraswati Devi and J. S. Kashyap). Tunes given by Kashyap prove more popular than those given by Saraswati Devi. On the whole the music is quite good.

**Photography:** (By Wirsching & Pareenja). Good throughout and excellent at places.

**Recording:** (By S. Mukerji). Quite clear and distinct.

**Direction:** (By Franz Osten). Osten's technical direction is always clever, but what he cannot achieve yet is to catch the spirit of the play, which is always essentially Indian in the subjects selected by Bombay Talkies.

**Performances:** For the first time I have found out some one else giving a better performance than Devika Rani. She is Meera, who has stolen the picture from the star scene by scene. In a very sympathetic role, Meera has given an excellent performance with good music and graceful dancing. Meera gives a brilliant promise for the future. Devika Rani is good—good as usual, but there wasn't much in her role. M. Nazir worked well but "died" too soon in the picture. The others had not much to impress.

**Special Effects:** War scenes are good photographically.

**Publicity:** Quite good.

**Box-office Value:** It is a Devika picture and should run well with her fans. People pay willingly for the pleasure of seeing her on the screen.

## BRAHMACHARI (The Bachelor)

**Produced by:** Huns Pictures, Kolhapur.

**Released at:** Majestic Cinema, Bombay.

**Date of Release:** 3rd September, 1938.

**Cast:** Vinayak, Meenakshi, Salvi, Jog, etc.

**Screen Play:** (By P. K. Atre). The writer of this screen play has made comedy his motive in life. He has monopolised the trade so much that he is now looked upon as a wholesale dealer in humour. An excellent use, he is making of this monopoly. Sometimes, when his writings are high pitched and the humour overcloaked, the writer arranges a lecture to explain the joke. That is the only tragedy in the life of this big man whose own size is a satire on the present day tailor-made youths. "Principles are good; fads are dangerous. Fads are principles accepted without understanding". That is the circle, made intelligently humorous, in which the writer argues away the theme, till it gets out of his hand and at places hits him back.

Leaving eugenics alone, as a grace perhaps, an "abortive" attempt has been made to show bachelorhood as a solution of the nation's problem. Humour is inlaid in the "abortion". If the idea had been taken to its ultimate conclusion, humour would have died and tragedy born. The skill in the treatment of the subject is in keeping things half said and allowing the audience to imagine the rest. Obviously humorous passages do make one laugh more

(The reviews published under this section are useful both to the average cine-goer and the exhibitor. Several technical aspects which are of importance to the exhibitor in his bookings have been treated here in short, maintaining, at the same time, the casual interest of readers in general.)

often due to bathos than pure humour.

Setting aside personal differences (and there are many on several points), considering past performances, (some of them are not praiseworthy), I must give the devil his due and state that "Brahmachari" is Atre's best so far and quite good for me as an excellent entertainer. I go to the pictures for entertainment and when I get a kick out of it, I get something more than my money. Atre has tried to preach and the preaching part only appeals as a humorous interlude. The world has learned to take Atre as a caricature of gravity and therein lies the success of a humorist.

"Brahmachari" contains more fun than humour, more laughs than smiles, and more entertainment than morals. The screen play is beautifully developed.

**Language:** (Marathi) (By P. K. Atre). Witty, sparkling and choice, the language had one additional quality. It had a tickle that worked between the ribs. Some of the songs had desperate romance.

**Music:** (By Dada Chandekar). Folklore tunes, popular with the masses, punctuated the sequences while the words of the songs illuminated the situations with their glow of intelligence.

**Photography:** (By P. S. Naik). Beautiful throughout. It was refreshing to find some creative thinking done by the cameraman, especially in maintaining and even nursing natural shadows in the indoors.

**Recording:** (By Chintaman Modak). The recording needed more



care. Individual dialogues and songs are well recorded, but the crowd shots suffer due to lack of more care. The dialogues, however, can be clearly heard.

**Direction:** (By Vinayak). The direction of a subject of this nature requires more than average brains. Humour always demands intelligence to deal out or to understand. A social picture without an element of humour is an easier job in direction. But with humour the problem is difficult. A slight mistake and a humorous situation becomes ridiculous. Taking numerous other problems into consideration, the director could be said to have given a good account of himself in this picture and with it makes a bold bid to wrest the crown of supremacy in Maharashtra in near future.

**Performances:** Vinayak as the piece-de-resistance proved very entertaining due to his intelligent work. Meenakshi, a new find, gives a new thrill under excellent

direction. Salvi and Jog are good. Javdekar was disappointing.

**Special Effects:** This is a picture for perfect entertainment — 2½ hours of peaceful bliss with a tickle and kick.

**General Remarks:** Comedy seems to be coming into its own seeing the splendid way "Brahmachari" was received in Bombay. If we get such subjects in future, we shall certainly pull more people to our theatres.

**Publicity:** Atre's personal appearance and a lecture in the city on the eve of the release gave a good lift to the picture.

**Box-Office Value:** As the picture contains excellent entertainment it should be booked by all exhibitors.

#### JAILOR

**Produced by:** Minerva Molvetone, Bombay.

**Released at:** Krishna Cinema, Bombay.

**Date of Release:** 19th July 1938.

**Cast:** Sohrab Mody, Sheila, Leela Chitnis, Sadik Ali, Shariffa and Others.

**Screen Play:** (By Amir Hyder Kamal). A very good subject with a thought provoking theme like this required expert handling. That it didn't get it, is a pity. The writer, at several places, has lost grip of the development and strayed into inconclusiveness of several sequences. The element of melodrama has been overused at places, making the situations look artificial.

**Language:** (By A. H. Kamal). Not particularly impressive or attractive, but quite suitable.

**Music:** (By Mir Saheb). A couple of songs sung by Sheila were good.

**Photography:** (By Y. D. Sarpotdar). Some of the indoors taken against light showed halation. The other photography was quite good.

**Recording:** Not careful.



In "Sharcef Daku" a Jayabharat picture Padmadevi and Navinchandra once again meet after a long time. The picture promises to be an excellent thriller and is directed by Mr. Govindram Sethy.

**Direction:** (By Sohrab Mody). Considerable improvement has been made by the director in this effort of his. Sheila's direction is praiseworthy. Some of the situations, particularly between himself and Leela Chitnis are powerfully portrayed. Mody's directorial effort in this picture should be a forerunner of better pictures in future.

**Performances:** Sheila gave a pathetic and affectionate performance and incidentally the best one. Her music was sweet while her expression was eloquent and appealing. It was pleasant to find Sohrab restraining himself from his stage habits and giving a natural performance. His performance in this picture was far improved. Leela Chitnis did not make much of an impression. She gave stereotyped actions and did not show any enterprise. Her dialogues sound very affected and are delivered with a 'catch' in the throat. An intelligent artiste. Leela should improve fast.

**Publicity:** Rather poor and unsuitable.

**Box-office Value:** Quite good as a problem picture though the scenes of the maimed beggars become slightly depressing. Being rather an unusual picture, it may be booked by the exhibitors.

#### RAJA GOPICHAND

**Produced by:** Saraswati Cinetone, Bombay.

**Released at:** Royal Opera House, Bombay.

**Date of Release:** 30th July 1938.

**Cast:** Chandrakant, Londhe, Ratnaprabha, Leela. Usha and Others.

**Screen Play:** (By Bhal G. Pendharkar). This is an old story which has become popular as a legend all over India. The present screen version is presented in rather a stagy style and more reliance seems to have been placed on the element of melodrama.

**Language:** (Marathi). The dialogues are beautifully written and immediately attract attention.

**Music:** (By C. Balaji). Good and well chosen tunes prove pleasing in the picture.

**Photography:** (By Purohit and S. P. Shinde). Quite good throughout and exceptionally good in several shots.

**Art Direction:** (By Bal Gajbar). Very clever and beautifully done. Some of the settings and the lighting in the picture could be called admirable work.

**Recording:** (By Ahluwalia). Quite suitable.

**Direction:** (By Bhal G. Pendharkar). There is not much of a cinematic or pictorial direction in this picture. Actions have been throughout taken in a stagy way, sometimes stressing them to the point of artificiality. The material in the story being small the director has directed a big footage in taking "passings". Couple of scenes, however, are well directed.

**Performances:** Usha as Ratan-kunwar has given the best performance backed by superb grace and poise. Ratnaprabha comes off second best, with a sympathetic portrayal of the queen mother. Leela has surpassed Ratnaprabha



Here is a good shot from "My Son" the next Prabhat picture under production.



by giving a couple of good songs with very happy tunes. Londhe as Kanif Nath was very impressing. Chandrakant, Ranade and others did not impress.

**General Remarks:** All the points taken together, the picture is certainly an achievement for the re-organized Saraswati Cinetone, and proves a hopeful fore-runner of a bright future promise.

**Publicity:** Quite a good publicity was given to the picture, which has helped the picture to come out victorious inspite of very good opposition.

**Box-office Value:** Worth booking by all exhibitors, even with a minimum guarantee.

### "BHOO KAILAS"

**Produced by:** Sundaram Sound Studios, Madras.

**Released at:** The Gaiety Talkies, Madras.

**Date of Release:** 6th August 1938.

**Distributors:** Chellam Talkies, Coimbatore.

**Cast:** Miss Hamsa Damayanti, Mr. T. S. Santanam, Mr. Mahadeva Iyer and Others.

**Screen Play:** This is a mythological tale proceeding with time honoured tradition in every detail. Some small liberties have been taken to make the story gripping and interesting.

**Language:** (Tamil). Quite satisfactory.

**Music:** There are too many songs in the picture composed with the help of some Hindi tunes, with the result that some of the songs sound ridiculous to the audiences.

**Photography:** (By Haribhai K. Patel). Some of the out doors are very well taken and the photography in general is quite good.

**Recording:** Called for more care.

**Direction:** (By Sundera Rao Nadkarni). There is an absence of creative imagination in the work of the director. He seems to have copied several situations from numerous pictures making the treatment look familiar and common. However, he has given his best so far.

**Performances:** Mr. Santanam has given a good portrayal of King Ravana. Hamsa Damayanti as Mandhodhari, did not impress. Her music and acting fell flat. Azurie's dance was very disappointing.

**Special Effects:** Good settings were a feature of the picture.

**Box-office Value:** The picture is likely to run well owing to the popularity of the subject and some of the coloured scenes. It was well received in the mofussil and in Madras.



B WITCHING

# TULA

PERFUME



Dralle

DRALLE'S **Tula** a charming perfume as modern as television as elusive as a dream. It is the choice of most fashionable women throughout the world. The ever growing popularity of this preparation is the best testimony of its unrivalled Quality, Fragrance and Purity.

*Free sample on request.*

Agents:

A. V. R. A.  
Adycappa Chettiar,  
Lalsing Building,  
Near Crawford Market,  
Bombay 2.

# Studio Close - Ups

## RANJIT MOVIEZONE:

"The Cat", a social comedy which was released during the month is drawing good houses at the West End Cinema, Bombay.

At the studio, "The Secretary", directed by Mr. Chaturbhuj Doshi is lying ready for release. "Sant Tulsidas" is being shot steadily by Jayant Desai with Vishnupant Pagnis, Vasanti and others in the cast. Mr. Chandulal Shah is busy shooting "Achhut" with Gohar in the lead.

## SAGAR MOVIEZONE:

"Gramophone Singer" had a good reception at the Imperial Cinema when it was released on the 17th September.

At the studio "Postman" directed by Mahindra is lying ready for release while Badami is giving finishing touches to "Ladies Only", a picture featuring Sabita. Director Luhar has gone half way through "Service Ltd.". Mehboob has started another picture and he has taken plenty of indoor shots of the same.

## BOMBAY TALKIES:

"Vachan" is still running at the Roxy and people seem to be thrilled at seeing the new triumphs of Devika Rani.

At the studio, a social picture is being shot, but the name of the said picture is not yet announced.

## MINERVA TALKIES:

"Jailor" completed its run at the Krishna Cinema and was transferred to the Novelty Talkies in Bombay.

"Vasanti" starring Naseem will be shortly coming to the Minerva Talkies in Bombay. Mr. Sohrab Mody has already taken up another social subject called "Divorce", for shooting at the Sewree studios.

## JYOTHI & CO.:

People say that this is a new concern which is being built on the lost hopes of the Imperial Film Co. The company is being financ-

ed by Kapurchand Ltd., and the old Khan Bahadur is seen taking active part in its conduct. We wish the old campaigner every success.

## KRISHIN MOVIEZONE:

Director Ram Daryani's "Zama-na" has been completed and defi-



Ishwarlal in "The Cat" a Ranjit picture.

nitely booked for the Pathe, to run sometime next month. The picture features Padmadevi, and is ably supported by Nazir and other artistes, in a social melodrama.

## GENERAL FILMS:

"Pati Patni" is receiving final touches at the studio at the hands of Director Kardar. "Industrial India" has practically been completed and it should be on the screen in the coming month. "Baghban" is reported to have run very well in the northern circuit.

## PRAKASH PICTURES:

"Poornima" received splendid ovation at the Krishna Cinema, Bombay, when it opened there on the 10th September. "Toofan Queen" a Tamil picture is lying ready, while "Hero No. 1" a stunt thriller, by Director Khosla, is fast progressing.

## WADIA MOVIEZONE:

The horse is ill. We refer to "Punjab-ka-Beta", and therefore "Punjab Mail" which is being directed by Homi Wadia is held up. Director Ghadialli's "Jungle King" starring Pramilla, and Maheru the monkey, is well on way with its stunts and thrills. The studio has ordered new recording machines and other equipment for the 1939 production programme.

## EVEREST PICTURES:

Ezra Mir should go into shooting of his gypsy story "Sitara" on the 1st of October. The picture features Khursheed, Yasmin, Ratan and others. Mr. Mir is likely to score a signal success in this picture because of the care he is taking in production and the publicity he is giving to the picture.

## BHAVNANI PRODUCTIONS:

"Yangrilla" was well received at the Super Talkies. The future programme of Mr. Bhavnani is not yet known. But he is bound to give something new this time with his previous record.

## PARAMOUNT FILM CO.:

"Banke Savaria" was released at the Lamington Talkies, Bombay, to a crowded house. In the studio, "Midnight Man", "Golden Gang" and "Madhu Bansari" are fast proceeding towards completion.



**JAYBHARAT MOVIE TONE:**

Under the capable supervision of Bapubhai Desai, Mr. Vyas and Director G. R. Setty are fast progressing with their new stunt thriller "Shareef Daku". The picture stars Padmadevi and is ably supported by Navinchandra and the rest of the cast is lead by Nurjehan. The picture being a melodramatic thriller is expected to secure a large amount of box office success.



Ila Devi in "The Cat" a Ranjit picture now running in Bombay.

**POONA**

**PRABHAT FILM CO.:**

Director Kale is steadily proceeding with the shooting of "My Son" featuring Mrs. Shantabai Hublikar. The picture is likely to be on the screen sometime in the month of November.

Director Shantaram has completed his script for the next picture, which according to reports, happens to be a very powerful story with a new theme and a new angle.

**SARASWATI CINETONE:**

"Raja Gopichand" proved such a huge success that it is running at the Royal Opera House and is likely to run there for a couple of months more, which of course, shows that good times are coming for the Saraswati people.

At the studio, Director Chowdhary is shooting "It's True", a social story with Motilal and Rose in the lead. Chowdhary has written a marvellous story and with such a distinguished cast that it is likely to be one of the box-office hits of the season. And the veteran Torney is preparing his script of "Bhagwa Zenda" a historical picture of the times of the Marathas.

**KOLHAPUR**

**HUNS PICTURES:**

"Brahmachari" had a good reception at the Majestic Cinema, when it was released there on the 3rd September. All those who saw the picture expressed unanimously in its praise and admiration.

At the studios in Kolhapur, Director Vinayak is busy with the shooting of "Devata", a story by Mr. Khandekar with Baburao Pendharkar in the lead. "Devata" is expected to be a great picture and with such excellent cast as Baburao Pendharkar and Vinayak, it will prove a box-office hit.

**CALCUTTA**

**NEW THEATRES:**

"Dharati Mata" ran pretty well at the Minerva Talkies in Bombay.

At the studios "Street Singer" is being shot in the out doors. "Adhikar" has been completed and is ready for release. "Bara Didi" has now been again taken up by Director Amar Mullick. On the completion of the interiors, this director will go for outdoor shootings. Director Nitin Bose is shooting "Dushman" in the interior sets.



Sunita Devi in "The Cat" a Ranjit picture at West End Cinema,

**FILM CORPORATION OF INDIA:**

One more man has visited this studio, namely Mr. Mohanlal of Ramniklal Mohanlal & Co. They say that the anxiety with which he went there was considerably subdued after seeing the rushes of the picture "Aslia". We are now waiting for the picture to come.

**SOUTH INDIA****UNITED ARTISTS' CORPN.****(Madras):**

The pictures contemplated for production are "Thyag Bhoomi" and "Ahimsa Sakthi". They should have been well on way by now.

**ANDHRA CINETONE,****(Vizagapatam):**

Mr. Raju is still getting out of his old troubles and is busy with the bookings of "Baktha Jayadev".

**CENTRAL STUDIOS,****(Coimbatore):**

"Rambha's Love" is making steady progress in its shooting. Every detail is being attended to carefully with an idea to make the picture a successful one.

**PREMIER CINETONE,****(Coimbatore):**

Under the direction of Mr. Mehta "Eknath" has practically finished its shooting and is getting the finishing touches. "Lucky Star", by Dwarknath Productions is steadily progressing.

**MODERN THEATRES, (Salem):**

Reports say that "Maya Mayavan" is ready for release and being a stunt picture is likely to draw good crowds. "Thayumanavar" is nearly completed while "Prachin Kerla" has been shot a bit in the indoors.

**SUNDARAM SOUND STUDIOS,****(Madras):**

"Bhoo Kailas" was well received in Madras and other places. The future programme of the company is not known.

**VENUS PICTURES, (Karaikudi):**

Mr. Ram Seshan has fixed up the Andhra studios for shooting his "Kiratha Arjun" in Tamil and now he is definitely not going to Calcutta as he probably finds the South more congenial.

**NOTICE TO SOUTH INDIAN PRODUCERS**

(Several South Indian producers seem to live in a world of their own perhaps thinking that they are miles away from the rest of the world. This is absolutely a wrong attitude which producers in business should take. Every producer, for his own publicity should send out Studio News regularly to the different papers, and particularly to "filmindia" which happens to be the most popular paper in the market to-day, having the widest coverage and the largest sales. In the absence of our receiving such information directly from the studios, we are not in a position to check up the reports of our own correspondents and very often mistakes creep in unintentionally. We therefore request the producers in general and those in the South in particular, to send their studio reports to us regularly to reach us before the 10th of every month. if they desire their news to be published in our "Studio Closeups" column.—Editor.)

*Aiming straight at Box Office-Records*

*Comes this*

**REPUBLIC SERIAL**

# THE PAINTED STALLION

A nation on the brink of war.....Seething intrigue, in a valley of terror and the Mystery Rider streaks into ACTION.

*Directed by:*

**William Witney**

WITH

**RAY CORRIGAN  
HOOT GIBSON  
SAMMY McKIM**

*For Booking and Territorial rights:*

**SELECT SERIAL SUPPLY, 2, Govardhan Building, Parekh Street, Bombay-4.**



# Our Institutions

## AMATEUR CINE SOCIETY OF INDIA

A very progressive Society, which is doing all in its power to give its members good value for their money in the way of interesting lecture-demonstrations and outings, is the Amateur Cine Society of India, Mherwan Building, Sir Pherozshah Mehta Road, Bombay.

Inaugurated but a year ago, the Society has, besides a growing membership role, its own premises, comprising a projection room, work room and two projectors. The membership is divided up into three sections, namely Life Members, Ordinary or Camera Members, and Associate or non-camera members, including those in outstations.

This arrangement strikes us as being very good, as it encourages all the departments needed for the production of a film, namely cameramen, writers, artists, actors and directors, and also affords an opportunity to those who, unable at the moment to run a cine camera, are yet anxious to get an insight into this interesting hobby against the day of their getting one.

## VISUAL EDUCATION SOCIETY

The Hon. Mr. Sampurnanand, Minister of Education, United Provinces was entertained on the 29th August at the New Era High School on behalf of the Visual Education Society. Principals, G. B. Jathar, and Vyas, Professor Beri and Mr. K. S. Hirlekar participated in the discussion on the recognition of the film as an educational medium for imparting instruction in schools and colleges.

The Hon. Minister gave them a patient hearing and after a very pleasing entertainment was shown some educational films by the Society. As a result of this discussion, it is likely that the Government of U.P. will seriously think of the introduction of the films as a medium of instruction in their province.

## MOTION PICTURE SOCIETY OF INDIA

The Society is in deep mourning owing to the sudden and unexpected death of its president Sir Phiroze Sethna. During the month no fresh activities are reported beyond the publication of the Indian Cinematograph Year Book, of which we have already written a review in the previous issue. The election of the office-bearers for the coming year has been gone through with the following results:—

Sir Phiroze Sethna, President (since dead), Rai Saheb Chuni Lall, Vice President, and the following members on the Executive Committee:—Messrs. M. B. Billimoria, Chimanlal B. Desai, B. D. Bharucha, V. G. Motwane, B. M. Tata, Chandulal Shah, P. C. Subedar, C. R. Gvalani, S. R. K. Rao, L. T. Shivdasani, P. C. Kapadia, Chottubhai Desai, and M. A. Fazalbhoy. Messrs. Shivdasani and Bharucha were elected as Hony. Secretaries, for the year.

## THE INDIAN MOTION PICTURE PRODUCERS' ASSOCIATION

At the meeting held at the Executive Committee on the 1st September the Association decided to recommend to the Government the appointment of an Indian secretary to the Board of Film Censors.

The letter from Mr. F. J. Collins, publisher of the Motion Picture Magazine expressing regret to the Association for certain articles which appeared in the said magazine in the past was accepted by the Association and a permission was granted to the publisher to take advertisement business from the Indian producers. As a further gesture of courtesy, the Association warmed up and went to the length of allowing its Secretary Mr. Ram L. Gogtay, to edit the said paper on the understanding that his own tiny publication "The Lighthouse" should cease thenceforth. Why the Association should worry about all this, we cannot understand.

On the 8th September a combined meeting of the producers, distributors and the exhibitors, was held at the Film City to discuss the problem of producing newsreels for India and making them a part and parcel of the entertainment programmes at our Cinemas. After a lot of discussion and consideration, objections raised by the Sholapur exhibitor Mr. S. G. Patwardhan, matters were left in suspense merely with an expression and the desire of producing newsreels.

For the first time the Association introduced politics into its business by condemning the attitude and remarks by certain Marathi papers about Mahatma Gandhi.



Devika Rani in "Vachan" a Bombay Talkies picture at Roxy Talkies, Bombay.

---

---

# COOL

# EFFICIENT

# SIMPLE

## **B-M Studio Lights**

have been accepted to be the world's best lights and are in use for the most up-to-date studios in Hollywood



**Keg Lite 2000 watt**

*Are the words for*

**Bardwell & McAllister, Inc.**

Quick Focussing



# Keg-Lites



Advantages of

## **B-M Studio Lights**

- Uniform actinic value over wider field.
- No spill rings.
- Delivers more light.
- Improved construction.
- Wider Range of Focus.



**The Baby Keg Lite 500 watt**

*For further particulars write to-*

Sole Agents:

## MOVIE CAMERA COMPANY

WALKER HOUSE, LAMINGTON ROAD, BOMBAY-4.

---

---





**PRABHAT'S POPULAR PRESENTATION!**

# **GOPAL KRISHNA**

*Direction :—* **DAMLE and FATEHLAL**

*Starring:—* **SHANTA APTE, RAM MARATHE, PARSHURAM.**

*Running for months  
and still more to  
come at :*



**CENTRAL TALKIES**

**BOMBAY**



*And many more  
Stations in India*



Over 3,00,000 Readers Every Month

# filmindia

VOL. 4

No. 7

NOVEMBER 1938



6  
ANNAS

★ **DIWALI** ★  
**PROSPERITY NUMBER**

THREE COLOUR PHOTOS OF  
SAIGAL - SULOCHANA - SABITA DEVI & ROSE  
ART PLATES OF NUMEROUS SCREEN GIRLS





# MOVADO

STYLE AND QUALITY

162 FIRST PRIZE



DISTRIBUTORS:

*The* "NOVELTIES"

PROPRIETORS-BOMBAY AUTOMOBILES

HUGHES ROAD

--

Phone 41448

--

BOMBAY No. 4

«|| You are cordially invited to call at our Show Room to view the above and various other world's Unique Novelties, ||»

ON DISPLAY

## Our Business

**filmindia** is published on the 1st of every month.

### SUBSCRIPTION.

Price of single copy	annas 6
Annual subscription (India)	Rs. 5/-
Annual subscription for Burma, & Foreign countries	Rs. 8/-

(Subscription rates include postage).

Old issues are not available.

To ensure quick attention subscribers should quote their subscription numbers in all correspondence. This number is mentioned on the left hand corner of the wrapper of every copy. Subscriptions for a period less than one year will not be accepted.

The subscription must be paid in advance by Money Order. Copies will not be sent by P. P. and no cheques will be accepted.

### ADVERTISEMENTS.

Advertising in "filmindia" is an opportunity.

The huge circulation of the magazine throughout India, Burma and Ceylon makes it an ideal advertising medium to stimulate sales of any commodity. There is, therefore, a great rush of advertisers and unless space is booked in advance no space can be guaranteed.

#### Tariff for films & other industries.

Full page Inside for single insertion	Rs. 75/-
Half page " " "	Rs. 40/-
2nd & 3rd Cover " " "	Rs. 125/-
4th Cover (Tri-colour if necessary) " "	Rs. 200/-
1st Cover Panel " "	Rs. 100/-

For a single insertion less than half a page space shall not be accepted.

#### Small Trades & Cottage Industries.

So that the small advertisers who cannot afford to pay the usual tariff may not lose the benefit of the huge circulation of "filmindia" a special short advertisement schedule has been prepared:—

2" x one column of 2" Rs. 10/- per single insertion.

This is the minimum space to be booked at a time.

Any extra inches under this plan will be charged at Rs. 5/- an inch per column of 2 inches.

Advertisements of big industries and films will not be accepted under this plan.

### PAYMENT.

All payment for advertisements must be made strictly in advance without which no advertisements will be published.

In case of local advertisers, approved accounts can be opened subject to the condition that all bills will be made payable within 30 days of their presentation.

All advertisers outside Bombay must pay the charges in advance while booking the space.

Copy of the advertisement must be submitted before the 10th of the previous month for the next issue.

"filmindia" is read from cover to cover and every position is a good position. No special position is therefore guaranteed.

### ILLUSTRATIONS & BLOCKS.

Any blocks or illustrations published for the advertiser in the reading matter will always be a courtesy and not a condition attached to the advertisement contract. All such blocks shall be paid for by the advertisers.

### CORRESPONDENCE.

Business correspondence should be addressed to the firm. The Editor's correspondence should be addressed to the Editor. Queries for "Editor's Mail" should not be mixed up with other correspondence.

**FILMINDIA PUBLICATIONS LTD.,**

Offices: 104, Apollo St., Fort, BOMBAY.

Tele: No. 26752

Editor: Mr. BABURAO PATEL

## CONTENTS

GIRL ON THE COVER

PADMADEVI



A Job for the Home Minister

—Editorial

Bombay Calling

—By Judas

Editor's Mail

Dialogue Writers or Street Pedlars—By Pandit Indra

Round the Town

Studio Close-ups

Books of the month

Notes & News

7 Pagodas —By Dr. Pathy

Kicks & Kisses

Harrison's Reports



EIGHTEEN ART PLATES

## STOP PRESS

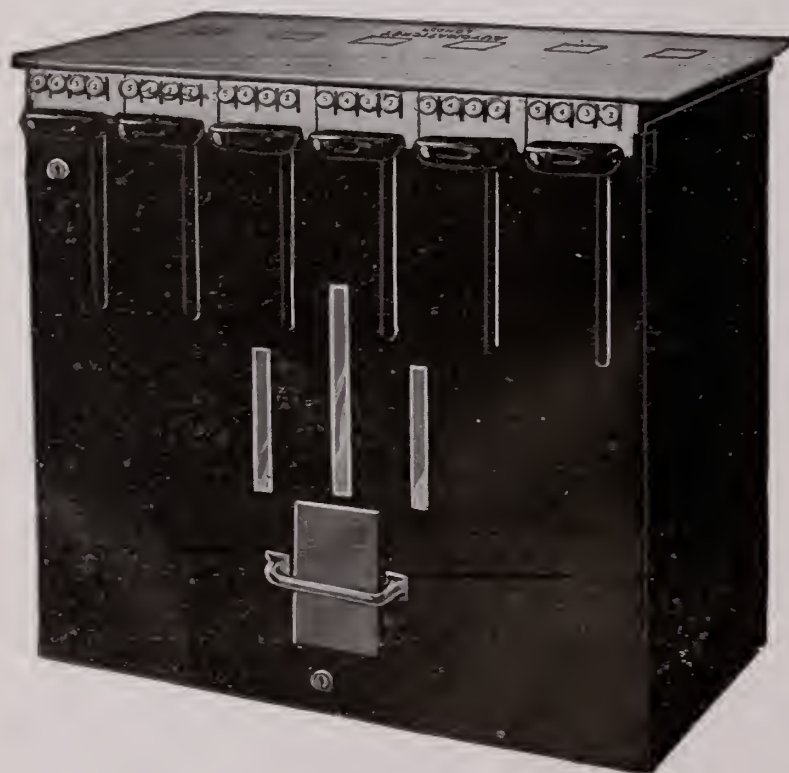
### THE EDITOR IN HOSPITAL

Mr. Baburao Patel, who has been ailing for some time was removed to the Charak Clinic and operated upon by Dr. R. N. Cooper, F.R.C.S., on the 14th October. He is now progressing satisfactorily.



SCRAP THE METHODS OF TWENTY YEARS AGO

... only machine operation  
can ensure



● SPEEDY SERVICE  
ACCURATE RECORDS  
COMPLETE CONTROL  
OF CASH . . . . .

Efficient revenue collection and control is absolutely essential to you. By using AUTOMATICKET Machines and Tickets, you ensure this, and at the same time positively prevent losses whether due to negligence or deliberate fraud. There is an AUTOMATICKET Machine to suit your special requirements: Write for full details.

#### 6 WAY MODEL "H"

The Model "H" is the fastest hand-operated ticket machine in existence, delivering from one up to five tickets by one movement of a lever.

The issue of tickets is recorded on untamperable, irreversible numerators, and the Machine may be locked against issue when required.

Available in 6 sizes for 1 to 6 different prices of ticket

# AUTOMATICKET TICKET ISSUING MACHINES

*Famous all over the world*

**FAZALBHOY LTD., 16, NEW QUEEN'S ROAD, BOMBAY-4**

*Subscription :*

*Inland Rs. 5/-*

*Burma & Foreign Rs. 8/-*

*Single Copy As. 6/-*

# filmindia

Proprietors: Filmindia Publications Ltd.,

104, Apollo Street, Fort, BOMBAY.

Editor: **BABURAO PATEL**

---

Vol. 4

NOVEMBER 1938

No. 7

---

## A JOB FOR THE HOME MINISTER

The agitation against "The Drum", the anti-Indian British picture and the ban placed on the picture by the different provincial governments prove once again the utter unreliability of judgment of the Bombay Board of Film Censors as constituted at present.

The present Board of Film Censors is an heritage of the old Government which went out of power making place for the Congressmen. Too much haste was betrayed by the last Government in nominating the present members right on the eve of the Congress taking up the reins. In fact, the Congress Ministers were hardly given any chance to interfere with the Censor Board as everything was kept ready for them, well cooked in advance.

The Congress Ministers perhaps thinking a Film Censor Board to be a small affair in comparison with other national issues of importance allowed affairs to proceed as before without caring to overhaul the personnel of the Board.

The present personnel of the Censor Board is not qualified to sit in judgment over pictures coming from foreign producers because with a few exceptions most of the present members are pillars of the old order. We want men with proved nationalism during these days of national



awakening to protect our national self-respect and to insist on the correct standard of morals for a new nation in making.

To allow old weather beaten hard nuts to carry on the fast dying traditions of imperialism is to deny to the new generation the right of self-expression.

A single instance is enough to bring home to the present popular ministry the fact that the present Board of Film Censors has outlived its usefulness.

"The Drum" was first seen by one of the two Censor inspectors who thought it necessary to submit the picture to the approval of the Censor Board. A sub-committee of four members of the Board was appointed to examine the picture. With a minor excision of 24 feet this sub-committee passed the picture for country-wide release.

The release of this unfortunate picture started an agitation and goaded by public opinion the Government of Bombay was compelled to put a provisional ban on the picture by stopping further exhibition.

The Governments of Madras and Bengal banned the picture straightway thus proving their anxiety to protect our national self-respect.

This action of the Bombay Government and other provincial governments amply tends to confirm the grave error of judgment on the part of the sub-committee of the Board of Censors in passing the picture for country-wide release.

In the present time, the members of an important semi-government body like the Board of Film Censors should be persons with correct national outlook.

The present government should define its policy more clearly in this respect. The people expect the Congress Ministers to be more explicit in their aims and objects in their pursuit of national independence.

Only the other day, a Russian film called "Circus" was examined by the Bombay Board

of Film Censors. The film was endorsed as follows: "Omit all parts of the dialogue suggesting that the Circus manager exploiting the heroine Mary was a German."

Imagine the Bombay Board of Film Censors protecting the national self-respect of Germany and forgetting to look after their own. From time to time we have quoted several instances of the newly found arrogance of the German people and their attempts to malign India even after enjoying our hospitality.

And yet, a Government of well tried Congressmen allows its Censor Board to safeguard the prestige of those Germans. Well, we would not quarrel with the Government about this. India has always been a nation of gentlemen and we have never been anything else but hospitable to our guests even under the gravest provocation. But we certainly expect our Government, that grants protection to foreigners, to protect our national self-respect more zealously than hitherto.

In reply to Mr. K. F. Nariman in the Legislative Assembly, the Hon. Mr. Munshi, the Home Minister said that "it was expected that the Members of the Film Censor Board would look after the national interests of the country."

"Expected" is alright, but do the members of the Censor Board really look after the national interests of the country? If they do, how is that the Government had to ban "The Drum" on anti-Indian grounds, after the picture was passed by the Board of Film Censors?

A hundred years under the British rule we have been living in "expectations". Is our position to remain unchanged even with the popular Congress Ministers in power?

Here is another instance of our Congress Ministers' unique regard for the protection of foreign interests.

A year back when the present Government decided to grant representation on the Censor Board to the Indian film industry representation was also granted to the Kinema Renters' Society and Mr. Rowland Jones of the Metro's was ap-

pointed on the Bombay Board of Film Censors. We understand that the Kinema Renters' Society had never even asked for this representation, but the right of representation was practically thrust on it.

The Kinema Renters' Society, with the exception of one British member, is entirely composed of American producers, who take millions out of India every year. Its membership is of those Americans who do not even permit us to stay on their soil for more than six months, let alone the question of their giving the Indians any civic rights.

And yet our Government constituted of well tried Congressmen fighting for independence, dare to give the Americans a representation on a semi-official body like the Bombay Board of Film Censors. Can slavishness go further?

The strangest part of the whole affair is that in confirming the same appointment again this

year the government had its hands strengthened by a recommendation to do so from the Indian Motion Picture Producers' Association. One cannot understand how the Indian Motion Picture Producers' Association could be a party to this act of slavishness, which provides the foreigners an instrument of retaliation and throat-cutting competition.

Our demand is clear and it is that the Bombay Board of Film Censors needs a radical overhaul, if India is ever to look the other nations in face.

We want members on the Censor Board who are not merely "expected" to look after the national interests of the country but who are sworn to do so—members like the Hon. Mr. Munshi himself.

That is what we expect of the Congress Government. Are we asking for much?

## **NOTICE OF REMOVAL**

**As our firm has amalgamated with the firm of Messrs. Bhaishanker Kanga & Girdharlal, attorneys-at-Law from to-day, we have shifted our office from Whiteaway Laidlaw Building to Albert Building (Yokohama Bank Bldg) First Floor, Hornby Road, Fort, Bombay.**

**Dated this 1st day of October 1938.**

**NATVERLAL & CO.,  
Attorneys-at-Law.**



# Now—Pond's Creams bring to Women the Active "Skin-Vitamin"



BETTER  
THAN EVER  
FOR SKIN



## POND'S COLD CREAM

Replaces the natural oils in your *under-skin*, preventing wrinkles. Use also for pore-deep cleansing. Now contains "skin-vitamin".



## POND'S VANISHING CREAM

Removes roughness, smooths and softens the *outer-skin*. Use as a skin-softener and powder base. Now contains "skin-vitamin".

### SEND THIS COUPON FOR THE NEW CREAMS!

POND'S, P. O. Box 144, BOMBAY.

Please send me free of charge sample tubes of Pond's Two Creams containing "skin-vitamin". Also generous samples of Pond's new Face Powder.

Name .....

Address .....

No. P. S.

### How a tropic climate affects your skin

For sometime past Doctors have known that a certain vitamin is beneficial to the skin, helps keep it healthy.

This is the "skin-vitamin" and without it your skin grows coarse, loses its texture and is old-looking.

That is one reason why women living in the tropics find it necessary to take such particular care of their skin, for it has been discovered that exposure to burning sun and hot dry winds is constantly drying this "skin-vitamin" from your skin.

### Pond's new Creams put back "skin-vitamin"

Now, to help you keep your skin fresh and lovely, the active "skin-vitamin" has been added to Pond's Creams, making them better than ever before!

Use Pond's Cold Cream for cleansing and Pond's Vanishing Cream as a softener and powder base. They will make your skin smoother and give it a younger, livelier, glowing look.

### Same jars, same labels, same prices

The new Pond's "skin-vitamin" Creams are on sale everywhere in the same jars as before, with the same labels and at the same prices.



Prabha and Sabita Devi in  
"Ladies Only" a Sagar  
picture.





★ Shots from Sagar's Tamil Talkie 'Youth League' featuring Brahadambala, Shripad Shanker, Madir-manglam Natesa Iyer and Ramanujachari, Baby Kamla, & Baby Rukmani.



**CHARGES**  
from

**Rs. 12/-**

**a month**

*Have you a*

**TELEPHONE**  
*in your* **HOME?**



*If not you are denying yourself the  
pleasure of communicating with your  
FRIENDS and running the risk of  
being unable to call the DOCTOR or  
the FIRE BRIGADE in time of need.*



● **BOMBAY TELEPHONE COMPANY, LIMITED**

Home Street, Bombay

-

Wood Street, Karachi

-

Shahpur Road, Ahmedabad





# G A L L E R Y

Poses By:  
PADMADEVI—the  
famous Bengali film  
Star.

DESIRE



CHALLENGE



MODESTY

See th  
"Zamana  
Direc

# EMOTIONS

Photos By  
Chandulal K. Joshi

PATHOS



INDIFFERENCE



DEFIANCE





**Amidst the tumultuous Joy of Jubilant Youth**

*The Happy New Year Enters Birth*

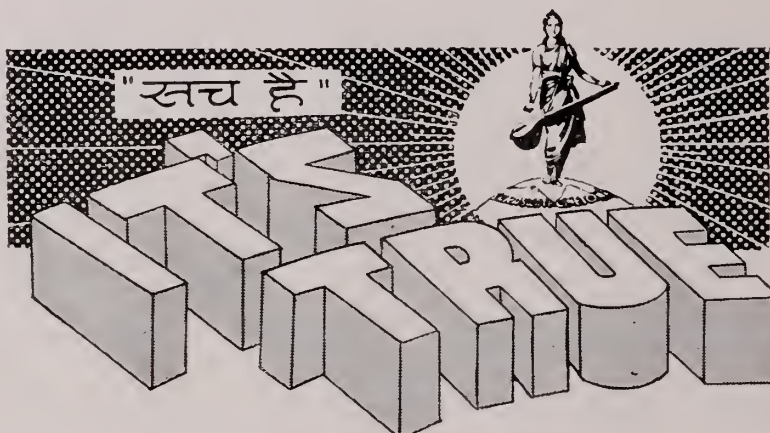
WITH ITS NEW IDEALS,  
NEW PROBLEMS,  
NEW OPPORTUNITIES,  
NEW OUTLOOK!

**SARASWATI CINETONE (POONA)**

*Has caught and concentrated the new spirit in*

★  
*Producer :*  
Dadasaheb Torney

★  
*Director :*  
Ramakant Chowdhary



*Starring :*  
**MOTILAL  
ROSE  
CHANDANI  
USHA  
BABA VYAS  
PT. CHOWBEY**

*Completing the conquest of Western & Central India.*

*Producer :* Dadasaheb Torney  
*Director :* Bhal G. Pendharkar  
*Starring :*  
Usha, Leela, Chandrakant, Londhe,  
Ratnaprabha, Dinker.



*HIS MAJESTY THE  
MENDICANT*

**Raja Gopichand**

*Is now conquering the Plains of Hindusthan !*

*Under Production :*  
**BHAGWA ZENDA**

**An Historical Epic.**

●  
*Distributors :*

**Messrs. KAPURCHAND LTD.**

Roxy Chambers - New Queen's Road - BOMBAY-4

# BOMBAY CALLING

*This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.*

## THE NEW FACTORIES ACT IN ENGLAND

In a foreword to the New Factories' Act of 1937, which has come in force from 1st July 1938, in England, Sir Samuel Hoare, the Home Secretary, claims that the said Act is an important milestone on the road to safety, health and welfare of the industry.

The new Act is definitely an advance, because it embraces all the film workers with the exception of the acting staff, and is applicable to every film studio whether big or small.

It is a dangerous job to summarize the official Act, but here are some of the regulations of the new Act. 1. Accumulations of dirt and refuse must be removed daily. 2. Floors must be washed or swept weekly. 3. Effective provisions must be made for securing reasonable temperature and ventilation. Workers must not be unreasonably exposed to excess of temperature either high or low. In addition to these, there are other clauses which regulate—ventilation, lighting, drainage of floors and sanitary convenience.

Another clause of particular importance to the workers in the laboratories is the one giving the power to the Secretary of State to insist on certain conditions with regard to the health of the employees with an intention to minimise the risk to their lives in the discharge of their duties. Some of the other compulsory items embrace fire precautions, precaution against acids and other dangerous liquids, providing of soap and clean towels for washing, keeping a well equipped first aid box in case of accidents, and in the event of employing more than 50 persons, having a qualified person for rendering first aid on occasions. The total hours of work must not exceed 44 hours per week with a very limited provision for overtime.

Something of this nature is badly required for the film workers in our country.

## CONDITIONS IN OUR LABORATORIES

As matters stand to-day our film workers happen to be the most unfortunate lot of people, we can ever find, struggling for a living. The present trade depression has compelled the studio executives in India to carry out heavy retrenchments in our army of film workers, with the result that the present people who are employed are putting excessive work, for which they get normal wages. And the conditions under which they actually work are

not heavenly in any case. The film laboratories in India with the exception of a few, are no better than birth homes of disease and ill-health.

While every one admits that the health of the laboratory workers should be the consideration of all producers, the economical conditions do not permit the producers to introduce radical changes for the better. However, a lot can be done if the producers intend to put some human element in their business by providing to the workers more rest and changing conditions suitably to make the laboratories more comfortable for work.

A visit to one of these laboratories would bring home forcibly the necessity of installing air conditioning plants and introducing up-to-date ventilation.

Let us consider the fumes in the different parts of a film laboratory. Taking the cleaning department, where methylated spirit is used, the air is so stagnant with the fumes of this particular spirit, that one can hardly breathe with comfort.

The developing rooms where the tanks are cleaned with profuse use of hydrochloric acid are full of choking fumes which must in the long run, cause a sorry effect on the health of the workers. And to all these fumes, add the bad ventilation and the necessary darkness which we find in our laboratories, and you can well imagine the conditions under which our laboratory workers actually work.

In foreign countries, Governments are taking serious notice of these affairs, but not so on our side. Something must be done and that too urgently to improve the lot of our studio workers by bringing new changes in our Factories' Act. The first and foremost thing that compels attention is to equip every laboratory with an air conditioning plant. This item at least must be made compulsory by an official regulation.

## THE HUMAN SOUL ON THE CELLULOID!

Right on the blazing trail of "Brahmachari", the Huns people are out to give a stunning picture to the world, if some of the rushes and a complete scenario are any evidence of the greatness of a picture.

In "Devata", the next production of Huns Pictures, which will come to the screen in the month



of December, Mr. V. S. Khandekar that famous playwright and author has surpassed himself in giving a story which is at once pathetic and instructive.

The world's greatest words have been solitaires like: Mother, Home, Love etc. Combining the basic principles of these great words, this excellent author has given a story which will bring tears of joy from all those who see it. To bring home to the world that eloquent fact, that every mother is a heroine of every home, Mr. Khandekar has woven a pathetic story on the rough and sordid canvas of life.

The Huns people are by now conspicuous in the world of film production for rare enterprise in giving pictures out of the usual trek. In keeping with this reputation "Devata" is going to be another milestone of rare enterprise, having a unique theme. Such a thought provoking subject in which the principal role demands great psychological heights of portrayal, can only be played by a superb artiste, whose talent should not invite any doubts or questions. Such is the role of Ashok, the hero of the story and who could play it better than Mr. Baburao Pendharkar, easily the greatest of our character actors?

"Devata" won't merely be a picture for entertainment, but will prove a message of hope to that crowd of humanity, which suffers from suspicion and dies in misery. It will perhaps be the screen's greatest triumph.

### THE HOUSE OF KAPURCHAND

Students of the history of the Indian film industry, if they would be honest in their impressions, must some day take their hats off to the family of Kapurchand, whose inimitable success in financial undertakings is synchronised with the progress of the film industry in India.



Mr. Kapurchand Mehta



Mr. Kevalchand Mehta

Success has always excited jealousy and such jealous minds have always under-rated the importance and the sacrifice of those who, while serving the industry, have also served their interests.

This has been in short, the biography of this family of great financiers, who have supplied finance

to several struggling producers from time to time, in spite of very precarious circumstances.

The Indian film industry, until sometime back, was never considered to be a heaven of capitalistic investment. Those industrial magnates who vie with foreign capitalists in other spheres of life, wink at our film industry with an utter indifference and it needed men with rare moral courage to step forward and throw open their coffers even at the risk of losing all they had. The family of Kapurchand did this and gave to the industry a life which it had never known before.

It is a family of three brothers, but two of them are known to our industry. One as Mr. Kapurchand Mehta and the other as Mr. Kevalchand Mehta. Is it not in season that on the dawn of the Hindu Commercial New Year, every man in the film industry should acknowledge the debt which our film industry owes for its present progress to the House of Kapurchand?

We do not expect every one to agree with us in this opinion, but we have still to find perfect human beings and perfect institutions. The world must only recognize the good points of an institution that glares one in the face with its overwhelming success.

### A CAREER FOR THE MODERN YOUTH!

When one sees the huge army of the unemployed educated strolling in the streets of the city, one must feel that our nation has come to the end of her resources. Thousands of graduates who come out of our colleges from year to year hardly realize that there is a career waiting for them in the Indian film industry only if they care to go and search.

Discussing affairs the other day with Mr. Jagannath J. Patel, I came to know that with a small capital of Rs. 5000/- and a splendid Bauer projector, any young man from college with a level head can earn between Rs. 300 to 500 every month by becoming an exhibitor in any of the small towns crying for a cinema.

People seem to be having funny ideas about showmanship in India. The technical aspect of film exhibition is so easy that students can become perfect projectionists within a small period of three months and the rest is just commonsense.

If for this trouble and little capital one has a chance to earn over Rs. 300 a month, I cannot for the world of me understand why people choose to knock themselves about for a job that never comes.

Mr. Jagannath Patel undertakes to start any young man on the road to prosperity, if he proves to Mr. Patel his sincerity of purpose. Why not write to him and ask him how one can earn over Rs. 300 a month with a small investment and with a little labour? His address is Roxy Chambers, New Queen's Road, Bombay.

## AN OFFERING OF TEARS!

There are few occasions in the life of a hard man of the world to shed tears. One such occasion was provided to me recently when I saw "Zamana", a picture produced by Krishin Movietone.

This unusual story carries a great compliment for its writer Mr. K. S. Daryani, but a greater compliment must be paid to its young director Mr. Ram Daryani, who has given life to the dormant soul underlying this great theme.

Superbly acted by Padmadevi and Dar as sister and brother in the story and ably supported by Nazir and Gulab as son and mother, this picture is a heart rending satire on the evils of the dowry system in the Hindu family.

Within recent memory I hardly remember a picture so pathetic as to change the taste in one's mouth. If pathos can ever please then it ought to in this great picture, which will go down into history as a great production.

## THE HOME OF ART AND INDUSTRY

Eight years back when Mr. R. G. Torney, popularly known as Dada Torney to one and all, started this company in association with Mr. Baburao Pai

and Darabshaw Colah, no one could have foretold that it would to-day become one of the leading producing companies in India, giving to the country excellent pictures like "Shyam Sunder", "Savitri", "Bhakta Prahlad" and the recently released "Raja Gopichand".



**The Veteran Dada Saheb Torney**

Apart from this company becoming a first class production concern, it has also become a nursery of art, from which that record breaking picture "Shyam Sunder", came out to introduce for the first time the golden voiced boy Shahu Modak to his millions of fans who were charmed with his lilting lyrics, and the success of which picture gave the company a wonderful backing up, due to which they are to-day in the forefront of artistic producers.

The personal popularity of Dada Torney has attracted other free lance producers to produce their pictures at the well equipped Saraswati studios. Huns, Minerva, Nataraj and Jayshree produced their first

talking pictures at the Saraswati studios, and made them eminently successful.

The human element in every business contributes a lot to the success of the concern and we think that the utter amiability of Dada Torney is responsible for the present eminence of the Saraswati Cinetone.

They are now producing a sensational social picture depicting a realistic theme from our lives "It's True". The picture is being directed by Mr. Chowdhary, whose past experience qualifies him to give to all an excellent production.



**R. S. Chowdhary,  
Director of "It's True"**

In the cast some prominent names like Rose, Motilal and Usha certainly command respect.



**D. Billimoria, the versatile actor,  
as he appears in Ruby Pictures  
Prem-ki-Jyot.**



OVER **Rs. 45,000** IN PRIZES

Runners-up:-  
RUPEES

**10,000**

FREE ★ FREE  
GIFTS ENTRIES



**Extra Awards**

Rs. 50 Buy-what-you-like Voucher on Messrs. Evans, Fraser for Each One Error solver.

Bonus Award value Rs. 10 and Fountain Pen for each Two Error solver.

Handsome Fountain Pen for each Three Error solver.

Consolation Bonus for each Four Error solver.

FIRST  
PRIZE

**Rs. 25,000 AND A HILLMAN DE LUXE 5-SEATER SALOON**

## “COMMONSENSE CROSSWORD” No. 134.

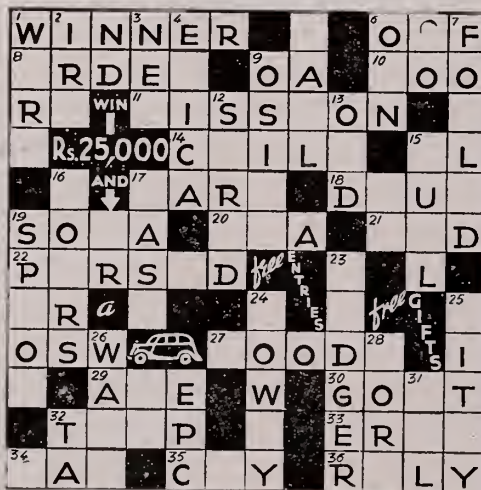
This brings you our special Divali Offer, our fifth mammoth Offer of the year. Whether it be an All Correct solution or not, if yours is the best Entry Square submitted in this Competition your enviable reward will be a fortune of Rs. 25,000 and a renowned car, the ‘Hillman’ de-luxe Five Seater Saloon. In the event of a tie, or should you prefer it, an extra cash sum will be awarded in lieu of the car. The huge sum of Rs. 10,000 is set aside for Runners-up and the unlimited attractive Extra Prizes for winning solvers extend to those with Four Errors. Handsome Free Gifts and the usual Free Entry facilities are further noteworthy features of this splendid Offer. Whether you are a newcomer to *Commonsense Crosswords* or a regular solver doesn't matter, it has been proved over and over again that success simply depends on the degree of care with which you solve the Clues. Therefore, your first step towards enriching your bank balance and your garage should be to take full advantage of the Practice Square below :

### CLUES ACROSS

1. If you solve the Clues of this puzzle with care you may well be a First Prize one
6. If handled indiscreetly is liable to cause one serious embarrassment
8. Command
10. To make love
11. Body of persons sent to conduct negotiations
14. Persistent one is apt to make impatient person extremely irritable
17. Many bachelors refrain from marrying because they do not “-----” to take the risk
18. Jumbled spelling of *rude*
19. Long upholstered seat
20. Series of years
21. Aged
22. Describes contracted lips
27. Young people are prone to be impatient of person who is this
29. As a rule this may plainly be read in a person's face
30. This animal is allied to the sheep
32. Clever counsel is often easily able to “-----” a lying witness
33. Reversed spelling of word meaning *to weary*
34. To our subsequent regret, impulsiveness often causes us to this too much
35. Being centre of interest among strange visitors is apt to make self-conscious little girls . . .
36. To have full confidence in

### CLOSING DATE NOVEMBER 10th

N.B.—The Entry Fee in this Competition is Re. 1 per entry and Entry Squares will be published in the issues of October 16th, 23rd or 30th.



ONLY ENTRY SQUARES  
CUT OUT FROM

“THE ILLUSTRATED WEEKLY  
OF INDIA”

of October 16th, 23rd or 30th  
will be accepted

### CLUES DOWN

1. Severe this sometimes helps to reform young slacker
2. Wrath
3. Reversed spelling of the world's noblest creatures !
4. Scientific name for heath
5. To do this as soon as things go wrong reveals weakness of character
6. Possess
7. Smart business men are inclined keenly to resent being this
9. Species of willow
12. A strip or fragment
13. Average young woman is averse to wearing dress which is clearly this
15. Shady company promoter usually seeks to adorn his Directorate with titled man who is this
16. One can gather comparatively little about a foreign country from a few these spent in it
17. The more one has in business the more is one likely to be successful
19. Sensible girls are seldom deceived by the attentions of young men who are inclined to this
23. Man who is known to be this usually has few friends
24. This type of young man often strongly appeals to bright young woman
25. Satirists have expressed many a profound truth in this form
26. Cautious
28. In old time
31. To be unwell

**COPIES AVAILABLE FROM ALL NEWS AGENTS**

# THE EDITOR'S MAIL



*Readers "when you are worried" write to me. I will do my best in serving you. Serious matters will be treated seriously, while flippant letters will receive like replies.—The Editor.*

**From: M. S. K. Muraree (Bangalore).**

I am an admirer of Prabha. Can you give me some particulars about her?

To an admirer, the following particulars ought to be interesting. Prabha has recently worked in "Gramophone Singer" and "Ladies Only", both Sagar pictures. She is a respectable married woman, with two children. Her husband's name is Mr. Satyakam. The rest, ask her.

I learn that Devika Rani is in love with Ashok Kumar?

Where did you learn that? Surely, not in a school.

**From: Jyotindranath (Benares).**

How is that non-Hindi provinces like Bengal, Bombay, and Madras produce Hindi pictures, while Hindi provinces like the Punjab, U.P., Behar and P. don't produce any pictures at all?

Apeing is a human instinct and those who don't know things try to ape them. Bengal, Bombay and Madras provinces try to ape the Hindi provinces in speaking Hindi. Punjab, U.P., etc. try to ape Bombay, Bengal and Madras in commercial enterprises. Both fail in their mistaken pursuits. The world has been mismanaged this way since it began and you and I cannot help it.

Raimohan of "Himalaya-ki-Beti" seems to be a promising star.

They all promise, but very few keep the promises.

What happened to Sarla of "Zambo" fame? Is she alive?

Her fame is still alive? But she is dead.

**From: Kantilal D. Kora (Khar).**

The question of provincialism is raised in some of the cinema magazines. Do you consider it healthy and justifiable?

Looking at it from a broad national view point provincialism is to be condemned. Art, especially should be international in outlook. But cinematic art is wedded to commerce and commerce admits a bit of provincial patriotism of the right type. To allow provincialism to become a fanatic bogey is to deny progress its full scope. This type of provincialism should not be encouraged by the paper. But those who pay

the pipers to call the tune are to be blamed and these people are to be found in the community of the producers.

Why is there a dearth of male stars in Bombay? Don't you think that people are fed up with the same old faces?

Fed up? Why not go round the hospitals and count the persons who have actually become ill seeing the same boys and girls for years. I am sick of seeing the same old producers year in and year out. We badly need an earthquake. Why not pay for one?

How is that Maya Bannerjee's performance in pictures is getting stale? Is it bad direction?

I like that "in pictures". You have taken a load off my mind. Yes, I think it is due to bad direction plus bad acting.

How is that Bombay though called the Hollywood of India, has not produced directors like Barua and Devaki Bose or actresses like Kanan and Uma or actors like Saigal and Sanyal?

Well, it is a relief that we have not the exact kind mentioned by you. However what is wrong with Shantaram and Winayak or with Devika and Padma or with Motilal and Baburao Pendharkar. Any way, your question is provocative and Bombay producers who assemble at the Producers' Association premises ought to find an answer for you.

**From: S. R. S. Belur (Bolar).**

May I know what New Theatres mean by Ramneek and Circo productions?

Ramneek and Circo productions are independent companies which produce pictures in co-operation with New Theatres. Ramneek and Circo finance the pictures, New Theatres produces them and both of them share the profits.

Is Surendra related to Seth Chimanlal Desai of Sagar?

If you mean Surendra, the actor, then, no, but if you mean Surendra Desai, who manages the studio, then he is the son of the boss.

**From: P. V. M. (Hyderabad).**

Where is Miss Almas the heroine of "Nishan-E-Jung" a picture of Prince Movietone?

She has now become Ila Devi in Ranjit and her latest picture is "The Cat".



Coming Very Shortly !

A different Picture

With a different entertainment

# STREET SINGER

It is a story of sweet, tender love  
a story of a play boy  
and a play-girl

*Direction:*

**Phani Mazumdar**

*Music,*

**R. C. Boral**



Given Vital Life by Sincere and  
Sensitive Performances of

**SAIGAL & KANAN**

King and Queen of Melody  
ably supported by

**JAGDISH, KAPOOR, RAMKUMARI**  
and others.



To be followed by:

## THE ENEMY

*Direction:*

**NITIN BOSE**

*Starring:*

**Saigal, Lila Desai, Najmal Hussein**  
and others.



**?**

*Direction:*

**DEVKI KUMAR BOSE**

*Starring:*

**Kananbala, Pahari, Nawab**  
and others.

*Releasing organisation:*

**CALCUTTA FILM EXCHANGE**

Tribhovan Road,  
Bombay 4.



50, Armenian St.,  
G. T. Madras

I am anxious to see Devika Rani. Will she accept my invitation?

You can always see her on the screen. But if you mean meeting her, I am afraid, she doesn't care for such miscellaneous invitations. But if you visit the Bombay Talkies Studios you can always meet her.

From: R. Sivakoluthu (Madura).

Why don't you publish "filmindia" twice in a month?

That will be too much drain on the producers. Besides, our film industry is not so fertile in incidents as the foreign one. I can quite understand your anxiety to read "filmindia" oftener, but I am sorry that this cannot be arranged. Anyway "filmindia" gives more kick out of it, once a month, than several papers coming out every week.

From: D. Kari (Raichur).

What is the age of Vasanti and to what caste does she belong?

Vasanti is about 14 years old and is a Maratha Hindu.

From: C. V. Gopal (Coimbatore).

Is Miss Shanta Apte acting in Prabhat's new social "My Son"?

No, her place has been taken by Mrs. Shantabai Hublikar. Probably Prabhat people were anxious to push a new heroine. Mrs. Hublikar is expected to be a greater musical sensation.

From: P. S. Malviya (Nagpur).

Will you rate the following actresses according to their performances so far: Kanan, Devika Rani, Prabha, Shanta Apte, Vasantee, Leela Desai and Uma?

A risky job, doing this. Isn't it? However here is how I rate them: 1. Kanan (Vidyapati), 2. Vasantee, (Dharmatma), 3. Devika Rani (Nirmala), 4. Uma (Chandidas), 5. Prabha (Awakening), 6. Shanta Apte (The Unexpected), 7. Leela Desai (President). In the brackets I have mentioned the pictures which have helped me to arrive at the above estimate.

From: A. A. Gafoor (Surat).

In the copy of "filmindia" which you sent to me, I found a spider. Did it mean good luck or bad luck?

Like Mark Twain, I may say that the spider had nothing to do with luck—good or bad. The spider was merely scanning the pages to see which firm was not advertising so that he could go there, spin his web across the door and lead a life of undisturbed peace ever afterward.

## STYLE & ELEGANCE

IN

### JEWELLERY & SILKS



*Every girl sees her future  
through her Engagement Ring*



For Fine Selection in Engagement Rings see our Latest Stocks

Elegance in Jewellery is Pohoomull's speciality. It is the modern touch that enhances the beauty of jewels. Platinum settings, Latest creations in Engagement Rings, Broaches, Necklets, will fascinate you. Full Value for your money guaranteed.

Pohoomull's are popular for their smart designs in Silks. Every week brings in quality materials from leading fashion centres. See our vast selection in Dress materials, sarees, borders, before you make your choice. Prices most reasonable comparing the quality.



# POHOOMULL BROTHERS (India)

275, HORNBY ROAD - FORT - BOMBAY



Here Is The Programme For One And All

HEAR  
The Heart beats of The City!

FEEL  
The SONG of the SLUM!

SEE A WOMAN Fighting Her Way to Life and Love!  
IN

NEW THEATRES LTD.'s Latest

# ADHIKAR

Directed by:

**P. C. BARUA**  
WHO GAVE YOU  
"DEVADAS"

Music by:

**Sjt. TIMIR BARAN**



Starring:

★ **JAMUNA**  
P. BARUA  
P. SANYAL  
MENAKA  
PUNKAJ MULLIK  
JAGDEESH etc.,

FROM FRIDAY 21st OCTOBER '38

TO CELEBRATE YOUR  
**Diwali Holidays**

## THE ROXY

New Queen's Road,

BOMBAY.

★ Released through: KAPURCHAND LTD., New Queen's Road, Bombay.

**From: A. V. Gandhi (Bombay).**

**Who is the Mae West of India?**

In certain respects, Rampyari and in others Yasmin. Now don't ask for further explanations.

**What are the ages of Sulochana, Sitara, Yasmin, Kanan, Ratan Bai, Leela Desai, Kamlesh Kumari and Madhuri?**

All women.....well, all are under 16— Don't believe it if you don't want to, but don't say so loudly.

**From: H. U. Rahman (Port Blair-Andamans).**

Those numerous readers of the popular "film-india" in the Andamans would very much like to see their "Home" on the screen. Why not induce some producing company to shoot a picture here. The natural scenery here is marvellous and we shall render every help.

I don't know whom I can induce to go to Andamans, of all places, though a few of our producers are ripe enough to go there. We have however one enterprising producer in Mr. Bhavnani who goes to the jungles and other corners of the world. If he knows that you are ready to receive him he might do the trick. But are there any jungles on your island? Bhavnani's "Zambos" will want the correct atmosphere.

**From: Shewa L. Nawani (Karachi).**

**When every magazine prints the photographs of Leela Desai, how is that you don't?**

Ask this question to Leela. Probably she hasn't got a photograph good enough for "filmindia". We don't publish bad photographs. We insist on good prints.

**Which do you consider to be the better picture between "Baghban" and "Dharati Mata"?**

"Dharati Mata".

**Why do pictures like "Vidyapati", "Manzil" and "Mukti" fail at the box-offices?**

Because these are pictures for the intellectuals. In India, even after 25 years of film making, box-office is spelt "masses". The masses fail to understand the elevating message in such soaring pictures.

**From: H. S. Madhav Rao (Honnajipet).**

**I am a graduate of the Mysore University having a good personality and intend to embrace the cinema lines.**

Embrace it with all the strength and warmth at your disposal. Who can stop you?

**From: Hari S. Sahai (Bhagalpur).**

**I am thinking of marriage. Are you married? Then what do you advise me?**

There is nothing wrong in merely thinking of marriage. Theory is often more comfortable than practice. I have been married 20 years

to-day and I sincerely advise you not to commit the mistake I did. And for giving this sincere advice to you I might be getting into hot water.

**From: Prem Kant (Gulbarga).**

**Who is the best villain and who is the best hero in our films?**

Considering recent performances and versatile talents, Baburao Pendharkar should be the best "villain", while Prithviraj ought to be considered the best "hero".

**From: K. D. Ananthani (Tanga—E. Africa).**

**At what time of the day are films shot in the studios?**

Generally during the day—say from 10 a.m. to 6-30 p.m. Sometimes, at night if special effects are desired or if the studio has a number of pictures on hand simultaneously.

**From: Krishna Chunder (Bangalore).**

**What do you think of Sohrab Mody? Will you introduce me to him when I come to Bombay?**

Mr. Sohrab Mody is one of those rare gentlemen actors we have. I shall introduce you to him with the greatest pleasure and once you meet him, you will also be pleased.

**From: Rameshwar Dayal (Allahabad).**

**I am going to open a soap factory. Will the film actresses become my customers and use my soap?**

That will depend on the exact cleansing quality of the soap tablet you manufacture.

**From: N. P. Chitale (Chiplum).**

**What do you think of Irene Dunne? Will you give me her screen career in brief?**

Irene Dunne is a very good artiste and has a wonderful poise. She has worked in a number of good pictures. Some of her pictures which I liked are as follows: "Cimarron", "The Great Lover", "Married in Haste", "Back Street", "Stingaree", "Roberta", "Magnificent Obsession", "Show Boat", "Theodora Goes Wild" and "The Awful Truth".

**From: P. V. Narasimha Rao (Rajahmundry).**

**With whom should I correspond to get some books on film editing and audiology?**

If the Motion Picture Society of India does not help you in this, you can always write to "film-india". Remember, "filmindia" always helps. In this very issue a book on "Sound Engineering" has been reviewed. From month to month, we shall review other books. I advise you to follow these reviews and order the books directly from the publishers, but don't forget to mention "filmindia" when you do so.

**Where is D. Billimoria of Imperial fame?**

He is producing his own picture in association with Miss Sulochana and under the trade name



of Ruby Pictures. The maiden picture called "Prem-ki-Jyot" is almost ready now.

**From: Madan Mohan (Karachi).**

Can you not suggest to Bombay Talkies Ltd., to change their "hero". Motilal who is a free lancer now can easily fill in the vacancy and I think their pictures will draw more.

I also think the same, but the bosses at the Bombay Talkies should also think the same to permit Motilal to star with Devika. Bombay Talkies believe in being original in everything—even in 'thinking'.

**From: K. V. Singh (Jaipur).**

Where is Aruna Devi of "Deccan Queen" fame?

She has disappeared into the land of matrimony. Wise girl!

**From: C. L. Victor Lazarus (Bangalore).**

I wish to invite Sabita Devi to my marriage to dance and sing for two hours. Will she take the offer?

No, a hundred times no! Sabita Devi is a film artiste and not a professional dancer. By the way, why do you want a dance at the wedding when you might get enough after it.

**From: R. S. Mudaliar (Madura).**

Is Padmadevi, the Colour Queen, an educated girl? What are her qualifications?

Qualifications and testimonials are things for men in commerce. Almost every woman, barring

a small number, is a clever one. Padmadevi reads and talks in six languages. English, Urdu, Hindi, Gujrathi, Marathi and Bengali. A woman who can do that must be considered educated.

**From: K. Anantaswamy (Mysore).**

Is there any relations existing between Pramilla and Ambalal J. Patel (Central Camera Co.)?

Yes! He is the photographer and she is the model, if that means anything to you.

**From: G. V. Pantulu (Vizagapatam).**

What is the best method of approaching film actresses?

That all depends on your intentions and the type of girls you wish to meet. If your intentions are good and the girl is reputed to be gentle, then write a letter and pay a visit to the studio where the actress works. But there are actresses who make street girls blush with their cheek and behaviour. You may better avoid such a type as this type is always anxious to use the name of a good man to float one's own.

**From: Narendra J. Singh (Bijnor).**

I am a beautiful man and I want to join the film line.

"Beautiful" men are rare. I advise you to join the "Beauty Contests" and leave the film line alone.



A party scene from "Dushman" a New Theatres picture starring Saigal and directed by Mr. Nitin Bose.

THE POPULAR IDOL OF MILLIONS



SAIGAL

This famous New Theatres star has achieved unique popularity on the screen with the help of his almost divine music. You will soon hear him in "Street Singer" which the Calcutta Film Exchange will shortly release in Bombay.





# S P O S

To Te

**Do Not**

*Starring :*

**KUMAR**

**MAYA**

**BIBBO**

**YAKUB**

**BHUDO A**

**SANKATE**

**SUNALIN**

and othe



# R'S AN

ey Orders

and Fans alike

**Grand Entertainer !**

*Directed by:*

**Mahendra Thakore**

**Zia Sarhadi**

g shortly at

**PERIAL TALKIES**

Bombay, 4.





**HONESTLY BUILT & REASONABLY PRICED**

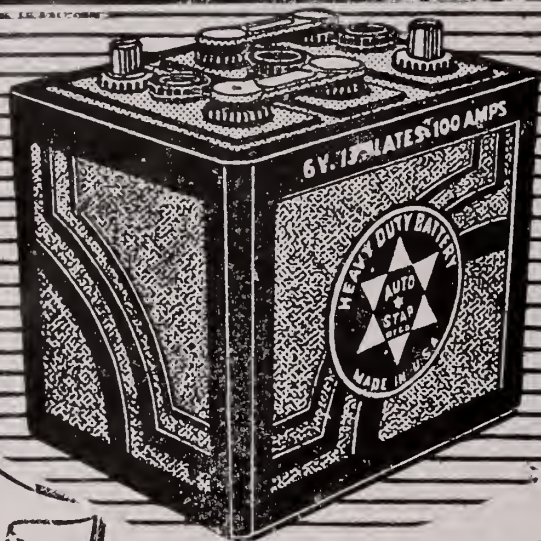
# Auto-Star Batteries

*For Long Service*

Here's more power to your Car's Lamps, Horns, Starter, Radio, Spot, Light, etc. The "AUTOSTAR" Battery is capable of standing a heavy drain of Current. This sturdy American Battery has a long life and is specially made for the Tropics. Thousands sold all over India.

Prices from Rs. 25 to Rs. 60

**SPECIAL DISCOUNTS TO TRADE  
& FOR QUANTITY**



**AUTOSTAR**

## RANE LIMITED

Telegrams:  
"AUTOWORKS"

Proprietors of  
**EMPIRE AUTOMOBILES**

Telephones:  
**22475 & 24559**

The Premier House in India for Quality Auto Products

**NEW QUEEN'S ROAD, BOMBAY.**

Branches at: CALCUTTA: 27/5, Waterloo St. - DELHI: Kashmere Gate. - SECUNDERABAD: James St.

*Sole Distributors For*

**AUTOSTAR**—Batteries  
**AUTOSTAR**—Elec. Arc Welders  
**AUTOSTAR**—Spray Paints  
**AUTOSTAR**—Accessories  
**AC**—Spark Plugs  
**BARNACLE**—Auto Accessories  
**BLACKHAWK**—Jacks, Tools & Sets  
**DESMO**—Motor Car Accessories  
**DOODAD**—Br. Lining Stretchers  
**FERODO**—Brake and Clutch Liners  
**FISK**—Tyres and tubes  
**KISMET**—Air Balances and Pumps  
**KWIKWAY**—Rebuilding Tools  
**LINCOLN**—Lubricating Outfits  
**MILLER**—Flex. Screw Drivers & Sets  
**MONITOR**—Elec. & Mech. Testers.  
**NATIONAL**—Garage Tools

**NATIONAL**—Tyre reliners  
**PAR**—Air Compressors  
**PAR**—Electric Lifts  
**PECO**—Tyre Legroovers  
**PERFECT**—Hose Clips  
**PIER**—Battery Chargers and Testers  
**PRESTO**—Spraying Outfits and Guns  
**PULLMAN**—Graphited Oils, Greases and Auto Chemicals  
**SEIBERLING**—Tyres and Tubes  
**SOLEX**—Carburettors and Parts  
**SOLUX**—Electric Bulbs  
**TECALEMIT**—Service Equipments  
**TEMME**—Springs for Cars and Trucks  
**THOMPSON**—Pistons, Pins and Bushings  
**U.S.**—Axles and Drive Shafts  
**WELLWORTHY**—Piston rings



Shots from Ranjit's "Secretary" showing Madhuri, Charlie, Trilok Kapur, Begg, Rajkumari (Benares) the picture is directed by Chaturbhuj Doshi.







You'll find them all here : Sabita Devi, Bibbo, Prabha and Surendra in "LADIES ONLY" Sagar's latest social directed by Mr. Sarvottam Badami.





**NOT ONLY  
ADMIRABLE-  
BUT MORE VALUABLE  
THAN MERE MONEY'S  
WORTH!**



**MIDGET "A"**

18-ct. Solid Gold ... .. Rs. 120



**MINIATURE BIJOU TONNEAU**

18-ct. Solid Gold ... .. Rs. 140



**MINIATURE BIJOU RECTANGULAR**

18-ct. Solid Gold ... .. Rs. 150



**MINIATURE "R"**

West End Pt. Everbright Steel ... Rs. 45  
18-ct. Solid Gold ... .. Rs. 90

**T  
H  
E  
  
G  
I  
F  
T  
  
S  
U  
P  
R  
E  
M  
E**



**JEWELLED MINIATURE "B"**

Solid Platinum, set Brilliants ... Rs. 350



**MINIATURE "P"**

18-ct. Solid Gold ... .. Rs. 90



**MINIATURE "Q-2"**

West End Pt. Everbright Steel ... Rs. 55  
18-ct. Solid Gold ... .. Rs. 125

*Send for FREE illustrated Catalogue which contains many  
more designs of outstanding merit.*

**WEST END WATCH CO**  
**BOMBAY** **CALCUTTA**





# MADHU MEANS MANGOES

LARGEST PRODUCTION

HIGHEST QUALITY



LOWEST PRICE

===== ENJOY MANGO =====

Seal of superiority

SLICES, PULP, JAM, SQUASH, TOMATO SOUP, PLUMS, LEMON SQUASH,  
PEARS, TOMATO SAUCE.

**"MADHU" Leads; Others May Follow.**

Gujrat & Kathiawar:  
JEHANGIR BROS.,  
AHMEDABAD.

Sind & Punjab:  
S. R. BUGTANI & Co.  
KARACHI.

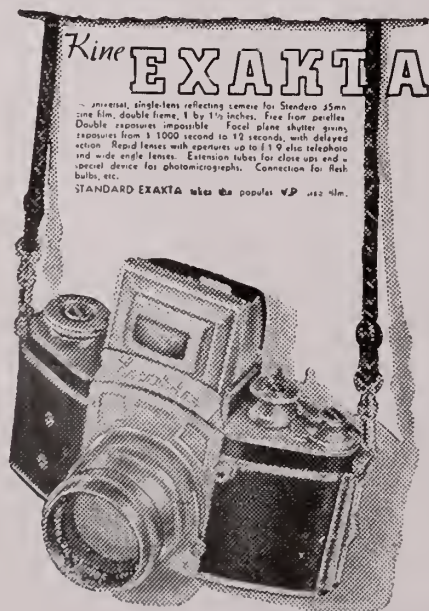
Nizam Dominions:  
L. M. PESHAWARIA &  
SON,  
HYDERABAD.

Poona:—  
PHADKE BROS.,  
88, Budhwar Peth.

Indore:—  
ISHWARDAS BHAI-  
CHAND GUJARATI,  
Siyagunj.

Calcutta:—  
MAZDA'S LIMITED,  
Lindsay Street.

An Ideal Diwali Gift



## KINE EXAKTA

A Universal Single Lens reflecting Camera for Standard 35 mm Cine films. Free from Parallax. Double exposures impossible. Focal plane shutter giving exposures from 1/1000th second to 12 seconds and with delayed action.

### AND THE EXAKTA

Larger brother of the Kine-Exakta taking a larger picture on V. P. films. Has most of the Kine Exakta features. both available in chromium.

Full particulars and Illustrated Brochure  
post free from sole agents:

**MANGALBHROY & CO.**

82, Shambunath Pandit St.,  
CALCUTTA.

Hornby Road,  
BOMBAY.

30, Mount Road  
MADRAS.



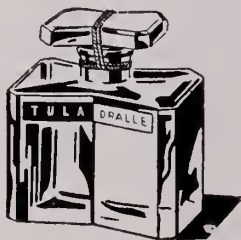
SABITA DEVI

In "Ladies Only" a Sagar social picture directed by Mr. Sarvottam Badami,  
Sabita Devi wins new laurels.





BEWITCHING  
**TULA**  
PERFUME



**Dralle**

DRALLE'S **Tula** a charming perfume as modern as television as elusive as a dream. It is the choice of most fashionable women throughout the world. The ever growing popularity of this preparation is the best testimony of its unrivalled Quality, Fragrance and Purity.

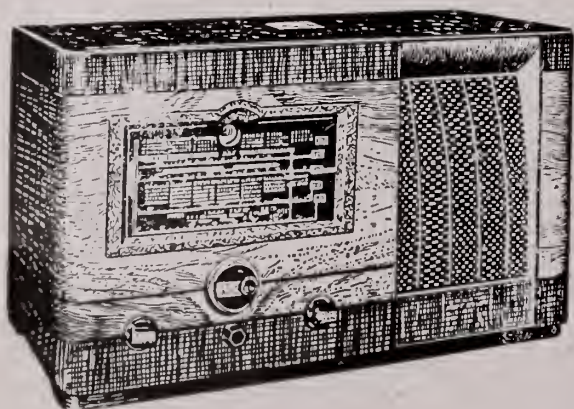
*Free sample on request.*

Agents:

**A. V. R. A.**  
**Adycappa Chettiar,**  
Lalsing Building,  
Near Crawford Market,  
Bombay 2.

**PRE-RELEASED** from **RADIOLYMPIA**

**New Six-Valve All-Wave  
Superhet Receiver.**



Here is Radio's Finest value for money—a six valve four waveband Superhet for A. C. mains at Rs. 325 and an H. M. V.! Housed in a walnut finished cabinet of striking but dignified design, this latest addition to the famous "His Master's Voice" range offers world-wide entertainment and magnificent quality of reproduction at a price that is within the reach of all. It will receive all the Indian short-wave stations.

SEND FOR COLOURED LEAFLET.

Model 656 A.C.—Price Rs. 325/- (at Ports.)

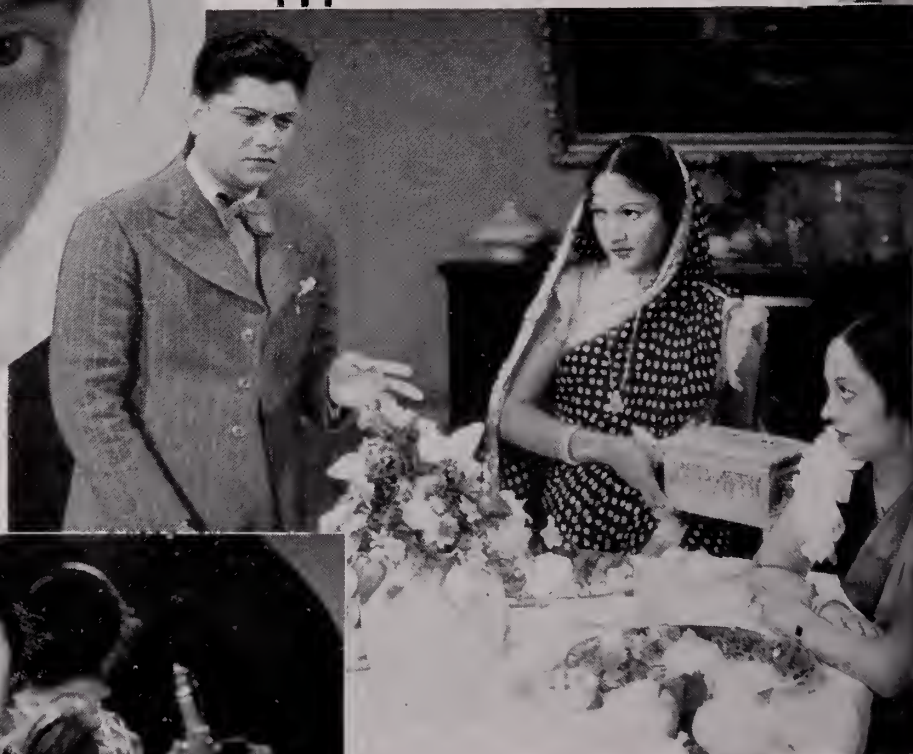
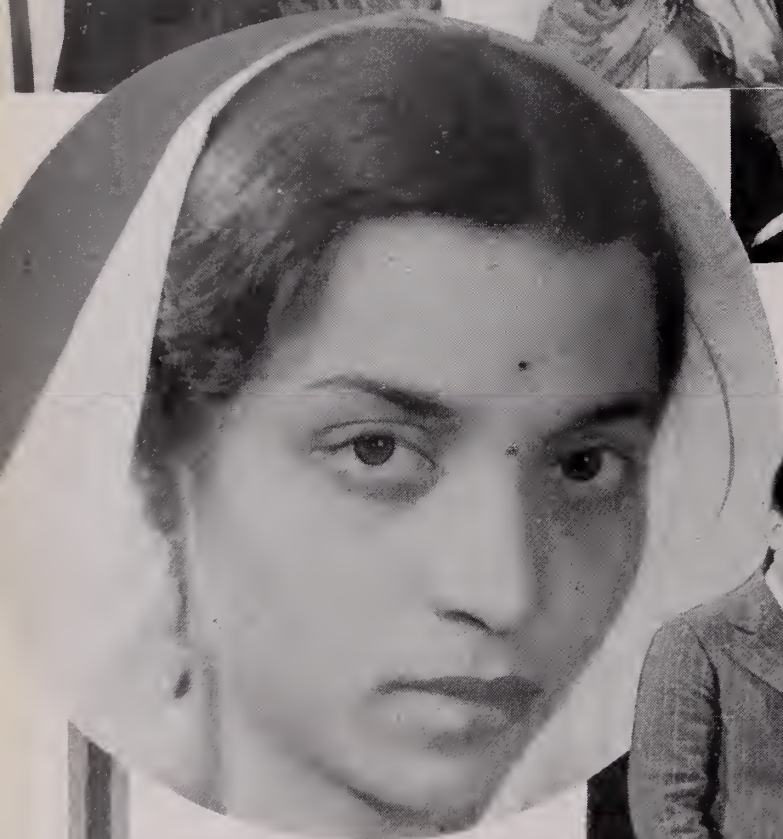
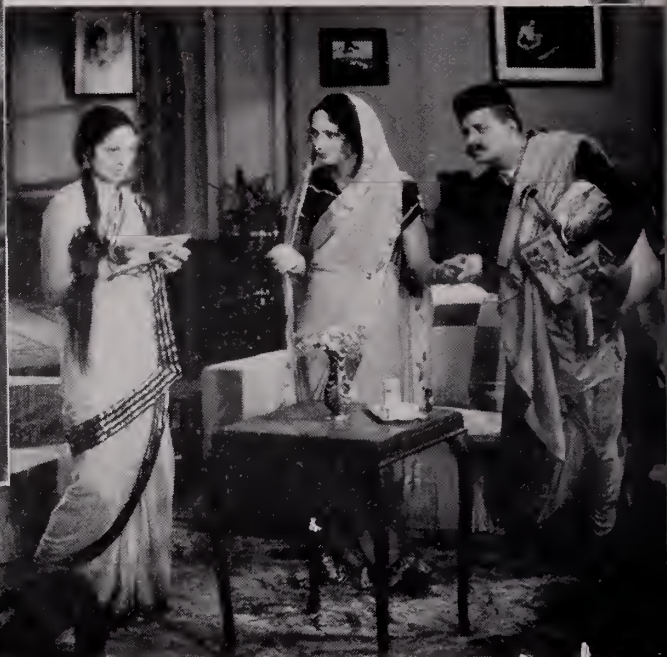
**"HIS MASTER'S VOICE"**





In "Devata" the Huns people will surpass their previous successes. Here are some shots of the interesting situations.





Interesting snaps from "DEVATA" a social picture under production at the Huns Studios in Kolhapur.



Snapshots from "LADIES ONLY" a Sagar picture directed by Mr. Badami and starring Sabita Devi, Bibbo & Prabha.







Photo by: A. J. Patel

**PRAMILA**

This talented starlet has now joined Wadia Movietone. She will be giving a dashing performance in their next jungle thriller "Jungle Queen".

# Dialogue-Writers or Street Pedlars ?

By PANDIT INDRA

The film studios are supposed to have their "prize-fools" and this uncomplimentary title is generally awarded to the Munshis and Pandits who write the dialogues. By common consent almost every one tacitly believes this. But those who revel in the luxury of considering another as a prize fool ever hardly think what the other man must be thinking about them.

The Munshi or the Pandit is a dialogue writer and naturally a man of letters. His education gives him the right to think more than the others and when a dialogue writer finds himself in a crowd of block-head directors and producers, he must surely think himself to be in the land of fools.

In an atmosphere of this blissful mutual misunderstanding, the dialogue writer of our film starts his work with the directors and the producers, some of whom hardly have a nodding acquaintance even with any primary education.

The directors and the producers always labour under an erroneous impression that the dialogue writer can never give anything new or original. The scenes of the story are therefore written in advance with "original" dialogues in Marathi, Gujrathi or English and these are submitted for a tame translation to the dialogue writer, never even giving him a chance to add anything or remove anything.

This procedure is a great handicap to an intelligent writer who entertains a burning desire to give something new and original every time. But the tin gods of production hardly ever listen to any complaints from the dialogue writer and merely choose to bask in the poor sunshine of their generally plagiarist thoughts.

## Dialogue-Writing An Art

Dialogue writing for the screen is an art as much as producing a

picture is. In the days of the 'silents', before the screen was given a tongue, the dialogues were conspicuous by their absence and the subtle expressions on the human face and the emotions within, were often explained away in written sub-titles. Very often these sub-titles explained something which was never even expressed on the face.

But with the talkies in vogue, speech and action has been so closely synchronised that the dialogues while being completely descriptive of the situation should also have an almost invisible space for the display of actions.

Long and jaw breaking dialogues have often killed the emotional importance of a situation while a single word like "mother" delivered in a tense situation and with a correct pitch has often brought tears to the eyes of thousands.

Therefore the inevitable gap of the unsaid words is infinitely more important than lines and lines of impressive dialogues. And in this respect the dialogues of the screen differ materially from the dialogues of the stage. On the stage, the audience being a long distance from the players the dialogues have to rely a lot on their ear value and they are written to interpret the emotions of the situation. But not so with the screen, where big close-ups of the artistes bring emotions within the closest eye range possible and the dialogues have merely to do the work of illustrating the emotions of the situations.

It is hardly necessary to mention that these dialogues must be in tune with the spirit of the situation and the actions of the artistes.

## The Psychology of Writing

This creates a necessity for understanding the psychology of the situations. This word "psychology" is an illusive quantity. The



PANDIT INDRA

As an excellent song writer Pandit Indra has achieved a unique distinction in our film industry. Some of his best pictures in dialogues and songs are "Chhaya", "Dharmaveer", "Jwala", "Begunah", "Bala Joban", "Premveer" and "Brahmachari". Panditji is now working for Sagar and Ranjit.

word is so well known and is so commonly used in our film studios without ever being understood that every budding director, who is hardly a month old, uses "psychology" as an alibi for his lack of knowledge. It is worth while knowing whether all those who use this word with such fatal effect even know how to spell it.

And yet several unexplained foolish things are straightway put down as a result of "psychology". Very few directors and producers in my experience have ever cared to understand even the primary fundamentals of the basic psychology of film entertainment.

I have said before that dialogue-writing is an art. I would go further and state that it is as well a science.

The dialogue writer of a present day picture, should be both a writer and a businessman. He has to elevate art and serve commerce. If he writes a language that can be understood only by the highly educated intellectuals, the picture proves a commercial failure. In India the masses don't understand high flown literature, but demand the common colloquial language.

To give the correct colloquial language is a science; to use it for

(Continued on page 63)





**SULOCHANA**

This favourite of millions is staging a come-back after a long time in "Prem-ki-Jyot" the maiden production of Ruby Pictures. Her splendid work will wake up many an old memory.

*Here's a Soap for your Complexion!*

# GAIETY

*the perfect Toilet Soap*



Available at all Leading Chemists

**Mysore Chemical  
and Soap Works**

SION, BOMBAY.

*Has the following good  
qualities:—*

1. Has Rich Perfume,
2. Has a Pleasant odour,
3. Makes the Skin Smooth  
and soft after Bath,
4. Economical in use,
5. Moderately Priced.



*You* have seen many a stunt pictures,  
but wait till you see . . . .

Directed by: SETHI

**JAYABHARAT MOVIE TONE'S**

SMASHING STUNT PICTURE

**DAKOO**

**SHAREEF**

**PADMA DEVI**

the colour Queen in the stellar  
role . . . . with

**NAVINCHANDRA**

the Stunt King

Supported by:— Manchi Thoothi,  
Nurjehan, S. Baburao.

South India Agents:  
**Bombay Picture  
Corporation,**  
Bangalore City.

Central Circuit Agents:  
**Bharat Pictures  
Limited,**  
Akola, Berar.

Bengal Agents :  
**Lalji Hemraj  
Haridas  
Calcutta.**

North India Agents :  
**M/S Saxena & Co.  
Chandani Chowk  
Delhi.**

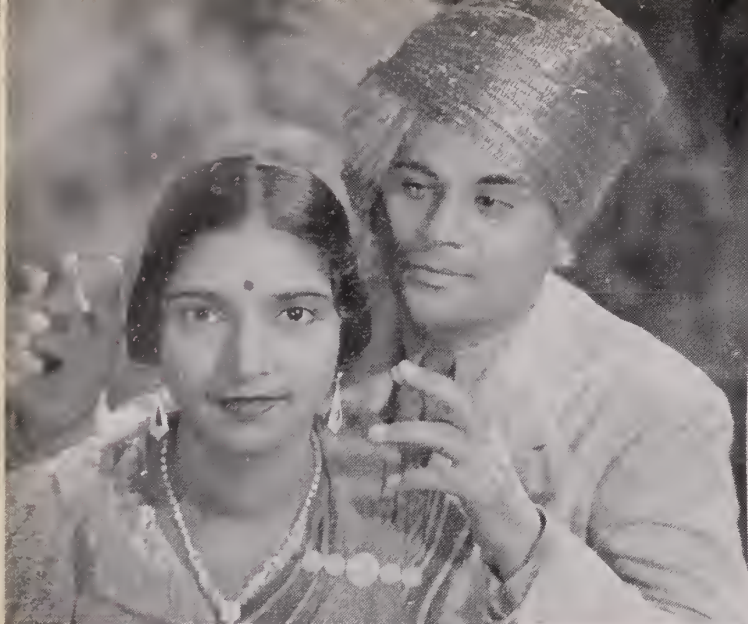


Bookings Thru: **GUJRAT FILM CIRCUIT**, Dadar Main Rd., BOMBAY-14



For the first time as a hero Mr. Baburao Pendharkar our superb character actor gives a great performance in "DEVATA" the next social picture under production at the Huns Studios at Kolhapur.





Notes from Ranjit's  
 "Secretary" featuring  
 Kalyani, Charlie,  
 Mahidan and Begg, the  
 picture is directed by  
 Chaturbhuj Doshi.





# ROUND THE TOWN

## "POORNIMA"

**Produced by:** Prakash Pictures.

**Released at:** Krishna Talkies.

**Date of Release:** 10th September 1938.

**Cast:** Gulab, Nurjehan, Sardar Akhtar, Ranjit, Badri Prasad, etc.

**Screen Play:** (By Ramanlal V. Desai). With an excellent thought provoking material, though the theme sounds rather familiar, this picture has not become as pathetic and effective as the original story in the book. Ramanlal's books are not suitable for screen adaptation because of the crowd of characters which the writer introduces in every yarn of his. The attempt to do so in "Poornima" is however praiseworthy. This is the story of a prostitute who dislikes her own profession and wishes to settle down in society by legitimate marriage. Her struggles to achieve this end have become the subject of this story.

**Language:** (Hindi) (By Anuj). The dialogues were rather tame considering the spirit of the play and did not impress.

**Music:** (By S. V. Vyas). Popular devotional lyrics and concert classics seemed to have saved the music director from the trouble of giving something new and original.

**Photography:** (By Guru Shirodkar). In spite of the "art conception" of Kanu Desai, that clever artist, the photography had not much to claim in artistic composition or eloquent lighting. Most of the scenes were taken in an amateurish way.

**Recording:** (By Batuk Bhatt). Quite good.

**Direction:** (By Balvant Bhatt). People were all the while looking out for direction. It was a misfortune that they could not find it. The subject seemed to prove itself beyond the reach of the director's usual intelligence for stunts.

**Performances:** With a crowd of mediocre talents one cannot possibly expect any excellent performances. From the lot to be reviewed Sardar gave a pretty good performance. Gulab was her usual best. Nurjehan has become too 'big' for the camera. Shirin is utterly hopeless. She gave a pathetic performance in a sympathetic role. Her physical condition did not seem to suit the demands of the role. Badri Prasad sang badly. Umakant was disappointing, while the hero, Ranjit was tiresome. The rest hardly deserve any mention.

**Publicity:** Excellent publicity, intelligent and clever for Prakash, ushered the picture to a large and waiting crowd. Kanu Desai's sketch work and clever stills impressed well.

**Box Office Value:** For Prakash who had recently specialized in stunt pictures, this is a praiseworthy effort and as such should be encouraged by all exhibitors.

## "GRAMAPHONE SINGER"

**Produced by:** Sagar Film Co.

**Released at:** Imperial Cinema.

**Date of Release:** 17th September, 1938.

**Cast:** Surendra, Bibbo, Prabha, B. Advani, Sankatha, & Others.

**Screen Play:** (By Pandit Sudershan & R. Thakur). The story of this picture claims a nodding acquaintance with the theme of "Two Women" a picture produced by Imperial about a year back. The picture hardly has any story worth remembering. A popular gramophone artiste leading a happy, contented married life comes across a songstress and for a time is lost in the net of her charms. For Sagar who claim of giving new and good stories to the world this is hardly a suitable subject for a picture. The romantic and foolish escapades of a singer can never provide any guidance to society. The continuity of the picture is thoroughly amateurish.

(The reviews published under this section are useful both to the average cine-goer and the exhibitor. Several technical aspects which are of importance to the exhibitor in his bookings have been treated here in short, maintaining, at the same time, the casual interest of readers in general.)

**Language:** (By Zia Sarhady). The dialogues were common and failed to help the story.

**Music:** (By Anil Biswas). The Sagar people have given better music in other pictures, but in this which was supposed to be a musical the music director seems to have suddenly lost his talent. The verse composition of songs Nos. 8 and 11 is good. The other songs are apologetic.

**Photography:** (By Keki N. Mistry). Tolerably good.

**Recording:** (By Kaushik). Poor and too bad for Sagar. Bad recording has spoilt most of the music. Bibbo has suffered the most.

**Direction:** (By V. C. Desai and R. Thakur). Considering that a couple of juniors have directed this picture, as their very first attempt, their work in this picture is quite praiseworthy.

**Performances:** Prabha stands out with her pathetic performance. Her broad gruff voice gave good company to the tears which several pathetic situations made her shed. Surendra seemed to enjoy the freedom he got in this picture. In consequence, he has done good work. Bibbo sang rather badly. Bhudo Advani tried to instil humour in a modern suit. The only role which seems to fit this man is that of a highway man. To give him roles in a social picture is risky. Others did not count.

**Publicity:** Half-hearted.

**Box Office Value:** Surendra and Bibbo is a popular pair and people will be attracted to hear their music. A fair box office draw.



**"THE CAT"**

**Produced by:** Ranjit Movietone.

**Released at:** West End Talkies.

**Date of Release:** 10th September, 1938.

**Cast:** E. Billimoria, Sunita, Iladevi, Ishwarlal, Mazhar, Khatoon, Ghory, Rajkumari, Kalayani and Others.

**Screen Play:** (By M. R. Kapoor): This story is an Indian version of P. G. Wodehouse's "Damsel in Distress". Slight changes have been made to making things acceptable to our audiences. It is supposed to be a comedy, but the actual treatment and direction which the picture has got make the subject a tragedy of humorous intentions. The continuity is far from satisfactory. The strain in which the film story is developed is entirely wrong. The situations should have been treated seriously to create the necessary element of comedy. The present treatment is slapstick.

**Language:** (Hindi) (By Santoshi). Quite tolerable. At places the dialogue writer has failed to convey the spirit of the situations.

**Music:** (By Jnan Dutt). Old Bengali folklore tunes did not make the songs attractive with the solitary exception of song No. 6. The song composition (Santoshi) was too poor to deserve any special mention.

**Photography:** (By G. G. Gogate). Quite good throughout. Some outdoor shots were beautiful. Close-ups of Sunita and Iladevi were admirably taken.

**Recording:** (By C. K. Trivedi). Quite good.

**Direction:** (By Jayant Desai). This man complains that I have never been fair to him in my criticism. The only picture I liked of his was "Nadira" and I would ask this director what he has actually given thereafter. The present picture is another mess created by bad direction. Men who copy foreign pictures should remember that while they do so, they establish a standard for the critic to compare. An original subject is

judged on its own merits, but it is not so with copied subjects. A good copy is often applauded while a bad one is always derided. The direction in this picture is so weak, that inspite of a good subject and a good cast, the direc-



Sulochana, in Ruby Pictures' Prem-ki-Jyot.

tor has at no place succeeded in exciting any laughs for which the picture was essentially meant. It is alright to go on directing pictures after pictures, because a dotting producer wants to be charitable, but does it not become necessary for the director to use these opportunities for improving?

Jayant Desai must improve if he is to survive the speed and progress of modern film technique.

**Performances:** Ishwarlal once again bears out my previous opinion about his versatile acting talents by giving another good performance which becomes immediately popular. Ila Devi has improved wonderfully. Her singing voice is sweet to hear. As a village girl, in part, she looked charming and convincing. If given suitable roles, in future, this girl will soon come up to the front rank. Sunita Devi's talent for dancing was not properly exploited. The girl managed to do some good work by subduing several physical handicaps, but alas....! E. Billimoria tried to please. Mazhar was badly directed. He had a good role, and he could have done good work, but.... Khatoon as the 'queen' was a misfit. Her performance was ridiculous and commanded pity for the poor girl. Kantilal looked too big for a college boy. By the way, the director should pay an early visit to a college, to realize how old actually the present day college boys are. Ghory was not bad. Chatterjee was quite good.

**Publicity:** Not impressive. Taking round a big cat that looked more like a Kabuli sheep through the street is not a very clever shot of publicity. It should have at least looked like a cat.

**Box Office Value:** Well, there is a good amount of entertainment in the picture and it can be booked at places where such light subjects are liked.

### Buy Gold— To Earn Gold!

#### Notice

Pandit Indra, that celebrated writer has several mythological, historical and social stories, ready with dialogues, songs and shooting scripts for immediate sale to Foreign and Indian producers.

Write: **Pandit INDRA,**  
c/o "Filmindia"

104, Apollo St., Fort, Bombay.

## Shortly To Be Released **YOUNG INDIA RECORDS**

"BAI SUNDRA BAI"

"DHARMALAKSHMI"

RANI AHALYABAI

HOLKAR

(Powada in 6 parts)

(By : Shahir Kesari Jathar)

Miss SUVIRA DEVI'S

New Record

D. A. 5500

"Avri too yashoda mai"

"Sham hase na"

HEAR

Bai ROSHANARA BEGUM

the deciple of the most enter-  
taining musician Khasahib  
Abdul Karim Khan

T. M. 8342

"Jamuna Ke Tir" — Bhairavi

"Be goon goon ga" — Todi



Miss ROSHANARA BEGUM



Prabhat's Song Hits From **"Gopal Krishna"**

HEAR THEM ON

**YOUNG INDIA RECORDS**

THE NATIONAL GRAMOPHONE RECORD MANUFACTURING. CO., LTD.

Telephone No. 25181

110 MEDOWS STREET, FORT, BOMBAY

FACTORY AT WADALA

*(With the speed of a Rocket!)*

Comes INDRA MOVIE-TONE'S

Thundering Stunt Drama

**Veer Kesari**

*Directed by :*

**R. N. VAIDYA**

**S**OMETHING  
MARTER IN  
TUNT DRAMAS

★ With a galaxy of  
Stars, headed by:

BABURAO PAHEL-  
WAN, PUSHPA RANI,  
SHAH JEHAN,  
SHAMSHAD,  
DHIRAJ LALL,  
NISSAR AHMED,  
SUNDER SINGH.

For bookings apply to:—**R. S. CHANDANMULL INDRAKUNAR**  
Lamington Rd., BOMBAY. Beadon Rd., LAHORE. 3, Synagogue St., CALCUTTA & BANGALORE





**ROSE**

A shot from "It's True" that sensational social picture now under production at the Saraswati Cinetone Studios. With Director Chowdhary in charge, Miss Rose has a wonderfully pathetic role to portray.

# Studio Close - Ups

## SAGAR MOVIEZONE:

The end of this month will see two pictures completed, namely "Ladies Only" by Director Badami and "Service Ltd.," by Director Luhar. "The Postman" is lying ready and is likely to take to the screen during the Diwali holidays.

Director Mehboob's social picture is well on way, but will take at least a month and a half for completion. Tamil pictures under shooting are progressing very well and one of these pictures is likely to come on the screen during the Diwali holidays in the South.

## RANJIT MOVIEZONE:

After "The Cat", "The Secretary" directed by Chaturbhuj Doshi has come to the screen at the West End Talkies. Shooting of "Sant Tulsidas" is going at a great speed under the direction of Mr. Jayant Desai. In between scenes of "Achhoot" by Mr. Chandulal Shah are also being shot. Director Manibhai Vyas is shooting a social comedy called "Good Luck" and is likely to complete it sometime in the second week of November. Director Kardar has taken up a social picture and has already shot over 10,000 feet in the indoors.

## BOMBAY TALKIES:

The new social picture under production is tentatively named as "Poisonous Smoke". The name is provocative and we are sure that producer Himansu Rai must have given an equally provocative theme to provide good scope for the histrionic talents of Devika Rani. "Vachan" has been received very well at all places and has proved a paying proposition.

## MINERVA MOVIEZONE:

"Vasanti" has been released at the Minerva Talkies in Bombay and seems to have been appreciated by the intellectuals in the city. At the studio, Mr. Sohrab Mody has started two pictures namely, "Pukar" and "Talaq". The cast in these pictures is very ambitious seeing that Mr. Sohrab Mody,

Chandramohan, Naseem, Sardar Akhtar, Sheela and others are working. In keeping with the policy of the studio both these new stories are supposed to present new themes, which are expected to take people by storm.

## RUBY MAYER PRODUCTIONS:

That famous star Sulochana is staging a wonderful come back in a new production called "Prem-ki-Jyot" with herself in the lead, D. Billimoria, Jal Merchant and



Chandulal K. Joshi is a talented photographer. Some of his beautiful photographs appear in this issue and are worth studying.

others in the supporting cast. The picture which has now been completed is expected to be a great box-office draw. Some of those who have been fortunate to see the preliminary trial expect this picture to be a great hit of the season.

## KRISHIN MOVIEZONE:

Director Ram Daryani has completed "Zamana" which was sche-

duled to run at the Pathe last month. Something seems to have gone wrong with the arrangements and the picture will now be shown at the Imperial Cinema sometime in the month of December.

"Zamana" is a heart rending social story which condemns in no uncertain manner the dowry system existing amongst the Hindus and shows its evils in a way at once eloquent and pathetic. Padmadevi, that famous Bengali star has given a performance which is likely to linger in the memory of the people for a long time.

In short, this is an entertainment of tears shed with intelligent understanding. The picture is expected to be a great social sensation.

## GENERAL FILMS:

Final finishing touches have been given to "Industrial India" and the picture is now renamed "Nirala Hindusthan", which change we think, is for the better. "Pati Patni" which was left out from shooting for sometime has again been taken up and is likely to be completed by the end of the month.

## PRAKASH PICTURES:

The high pressure publicity that has been given to "Poornima" has made the picture acceptable to the public. Written by a great author, this picture happens to be the first classic produced by Prakash. At the studio, they are all busy with "Hero No. 1", directed by Khosla. In between the shootings of this picture, the Tamil picture "Toofan Queen" is getting the finishing touches.

## WADIA MOVIEZONE:

The studio news say that there is a great race between Homi Wadia's 'Diamond Thriller' "Punjab Mail" and Nariman Ghadiali's "Jungle King". We think the horse "Punjab-ka-Beta", who was not keeping well has gone alright by now. Pramilla the new comer to the Wadia Studio is reported to have given excellent expressions and work and the studio expects her to be a box-office attraction very soon.



► **FOR THE CINEMA STARS** ◀  
**THE ARISTOCRACY & THE RICH.**

**ENJOY WINTER TO THE FULL BY TAKING**  
**"OROEN 5 GOLD"**

Latest French Gland-Hormone Tonic for men and women of all ages.  
Based on the mystifying researches of

**PROF. VORONOFF & DR. BROWN SEQUARD of FRANCE.**

Makes men powerfully Virile, Youthful, Dominating, Strong and Active.  
Endows women with Fascinating Beauty, Bubbling Youth, Smart Physic,  
Graceful & Lovely Bust, Instills Strength, Vigour and Activity in the whole  
system, makes body lovely and attractive.

Awarded highest testimonials of Merit by the Medical Profession  
all over the world. Praised everywhere for its wonderful effects.

**Rs. 5/-for 40 pills, Rs. 10/-for 100 pills**

Laboratories of the International Medico Corporation

BOMBAY

— CALCUTTA —

MADRAS

Sole Distributors:

**ORIENTAL MEDICAL STORES**

Princess St., BOMBAY.

**BHAL G. PENDHARKAR**

**THE FAMOUS SCENARIST & DIRECTOR,**

Who gave you the unforgettable jewels like

**"SHYAM SUNDER" "SAVITRI"**

**"KANHOPATRA"**

**"RAJA GOPICHAND"**

Now sets out to  
Bring to you  
The Exploits of



**NETAJEE DALKAR**  
THE EARLY LIEUTENANT OF SHIVAJEE THE GREAT ★

A thrilling Historical  
Under the Banner  
of his



(KOLHAPUR)

**EVEREST PICTURES:**

Ezra Mir has started the shooting of his gypsy story "Sitara" at the Film City. Already several interior settings have been completed and the rushes seem to give a splendid assurance of the picture becoming really good.

**BHAVNANI PRODUCTIONS:**

By the time this is in print, Mr. Bhavnani will have given us another picture called "Double Cross". It is a stunt thriller and Mr. Bhavnani has taken particular care to make it a box office attraction.

**PARAMOUNT FILM CO.:**

"Banke Savaria" is drawing well in the country, especially at stations where light pictures of this nature are liked. In the studio "Midnight Man", "Golden Gang" and "Madhu Bansari" are receiving finishing touches.

**JAYABHARAT MOVIE-TONE:**

Director Govind Sethi is shooting the final sequences of "Shareef Dakoo," a stunt picture which is being supervised by Mr. Bapubhai

Desai and Mr. Vyas. With an influential cast led by Padmadevi and Navinchandra, the picture is expected to be released by the 15th of this month in the town.

**JYOTI & CO.:**

Khan Bahadur Ardeshir Irani has requisitioned the services of Director Nandlal, who had to leave his business in Madras and come down to Bombay. The paper work of the new picture is already well on way and the shooting is likely to begin on the auspicious occasion of the Diwali day.

**POONA**

**PRABHAT FILM CO.:**

Director Narayan Kale has given the final finishing touches to his social picture "My Son", starring Mrs. Shantabai Hublikar and others. The picture is expected to be on the screen in the first or second week in Bombay at the Central Talkies.

Director Shantaram has finished his paper work for his new picture, the dialogues of which have

been written by Anant Kanekar, a local journalist. The shooting of this picture is likely to begin in the middle of this month and Mr. Shantaram intends to complete the picture by the middle of January.

**SARASWATI CINETONE:**

The work of shooting "It's True" is going at a full speed. This great social story by Director Chowdhary is steadily taking a definite shape and every one at the studio is enthusiastic about the expected great reception it is going to get.

Every small detail in the matter of dresses, costumes, settings and the artistic presentation is being attended to with care..... The picture is expected to be completed by the end of November and is likely to be on the screen sometime in the second week of December. In the cast we find big names like Rose, Motilal and others and little doubts are entertained about the possible popularity of the picture.



In "The Secretary" a Ranjit picture directed by Mr. Chaturbhuj Doshi, Madhuri gives a sparkling performance.



# REMINGTON

## MODEL 1 PORTABLE

Unanimously acclaimed the finest standard portable typewriter ever offered to the public. Containing every possible refinement and in addition features possessed by no other standard portable.

REMINGTON  
RAND INC.

(Incorporated in U.S.A with  
Limited Liability)  
Thackersey House.  
Ballard Estate, - BOMBAY.  
*and all Cities and large Towns in  
India and Burma.*

Please send me particulars of your  
plan by which I can obtain a  
Remington Model 1 Portable  
Typewriter on Easy terms.

Name.....

Address.....

.....



REMINGTON RAND  
MODEL 1 PORTABLE

NEROY

knows  
how to do it

NEROY

Illustrations should carry  
messages

NEROY

means  
BLOCKS

NEROY

means  
QUALITY

and they can do  
so if they are  
deafly handled

NEROY

means  
SPEED

*Further Information :*

**D. B. NEROY & Co.**

Khatau wadi, Girgaum,  
BOMBAY 4.

Speed Service are

**OUR**

watchwords

DIAL 26734

So why not carry your  
message by entrusting  
your block work to

**NEROY**

The house for quality blocks

In the meanwhile Dada Torney is busy giving subtle touches to his new Marathi story "Bhagwa Zenda".

### KOLHAPUR

#### HUNS PICTURES:

"Brahmachari" to the pleasant surprise of thousands proved to be the rage of the town. For weeks on end, the motley crowd of intellectuals carried the picture to success which this company had never tasted before.

The remarkable takings at the box-office have naturally put more life into the activities of the proprietors and the studio is humming with new tunes of success.

"Devata", a classic story written by that famous Maratha novelist and author Mr. Khandekar is fast nearing completion, under the superb direction of Mr. Winayak. After a long time we shall be seeing Mr. Baburao Pendharkar that superb atriste of the screen in the lead in the picture. Great as the story is, the picture is expected to be greater. The studio authorities expect it to be a great box-office hit of the season, even greater than "Brahmachari".

In the future programme, the studio is reported to have contracted to produce one picture with Director Bhal G. Pendharkar whose recent directorial effort "Raja Gopichand" was talked of so nicely.

#### ARUNA PICTURES

We are pleased to learn that Mr. Bhal G. Pendharkar who is well known for changing his producers has at last become a producer himself. Let us see how he sticks this time. He has selected Netaji Palker, a historical subject, and we are sure that he will give us something "dashing" in his dialogues for which he is well known in the line!

### CALCUTTA

#### NEW THEATRES:

"Adhikar" should be in town by the time this is in print at the Roxy Talkies in Bombay. "Street Singer" will follow suit immediately and will be released sometime in the month of December.

At the studios, "Dushman" with Saigal and Nurjehan in the lead is being steadily shot. "Bar Didi" in Hindi and Bengali has progressed rather well and Director Amar

Mullick is now shooting the interior scenes.

In studio No. 2, Director Devaki Bose is shooting with Prithviraj and Rathin Bannerjee, a new picture.

#### FILM CORPORATION OF INDIA:

At last "Asha" is ready. Till we see it, we would defer our opinion. It was released at the Royal Opera House on the 15th October 1938.

### SOUTH INDIA

#### ANDHRA CINETONE,

(Vizagapatam):

Director Hiren Bose has completed "Bhakta Jayadev" and the picture has now gone into the editing room. Mr. Hiren Bose acts as the hero in the Hindi version, and people expect it to be a huge success.

Mr. Ramashesham has started shooting "Kiratha Arjun" for Venus Pictures and the picture is progressing well.

#### PREMIER CINETONE,

(Coimbatore):

Ponnambalam Pictures' "Ek-nath" must be on the screen before this issue is in your hands. "Lucky Star" proudded by Dwar-



A beautiful setting from "It's True" a Saraswati picture starring Motilal and Rose and directed by Chowdhary.



Sagar's Stupendous

**TAMIL TALKIE**

# Youth League

Dealing with a problem that is current in the hearts of millions of young persons all over India especially in South India.



## Youth League

constituted under the

**SAGAR MOVITONE BANNER**

with the purpose of

Modifying the present Modes of Marriage

*By*

**Madirimangalam NATESA IYER,**

**Baby Rukmini, M. Lakshmanan,**

**K. S. Gopalakrishnan, T. S. Subhadra,  
Lakshmi, Kokilam, Brahadamal & others**

**9**

*Directed by:*

**A. N. Kalyan Sundaram, M. A.**

TO BE RELEASED ALL OVER SOUTH INDIA SHORTLY.

**SAGAR MOVITONE COMPANY,**

68, Nepeansea Road,

**BOMBAY 6.**



kanath Productions will have been completed by the time this is in print. The next picture to go into production will be a mythological story from Mahabharata.

"Bhagya Lakshmi" by Premier Cinetone has gone into shooting and with Ramkumar, the man with a thousand faces, in the lead, the picture should be an outstanding success.

**CENTRAL STUDIOS,**  
(Coimbatore):

"Tukaram" is running well at the Gaiety Talkies in Madras. "Rambha's Love" will have been released by the end of this month.

**MOHAN MOVIE-TONE, (Madura):**

Director Tandon is shooting "Yayathi" at the Film Corporation of India Studios in Calcutta.

**SARATHI FILMS, (Madras):**

"Mala Pilla," a social story with an elevating theme is reported to be doing good business in the mofussil. The next one to go into

production will be "The Battle of Palnad".

**RAJENDRA FILMS, (Madras):**

Director Y. V. Rao has finished shooting "Swarnalata" and the picture is being distributed by Mahalakshmi Studios, Madras. The future programme of this company is not yet known.

**CHINTAMANI PICTURES,**  
(Madras):

"Bhaktha Meera" did not come up to the expectation of the producers. Director Y. V. Rao has started on his new picture called "Society Sinners" with M. R. Santhanalakshmi in the lead. We wish him all luck.

**SHYAMALA PICTURES,**  
(Madras):

Their maiden picture "Balan" in Malayalam was appreciated by the populace when it ran at the Crown Talkies in Madras. It should prove a paying proposition to the producers in the Western part of the country.

**ORR'S GRAMAPHONE & TALKIES, (Madras):**

"Vishnu Leela" is reported to have done poor business. The picture is being re-touched and improvements are being made and it will be released in the city very shortly.

**UNITED ARTISTS CORPN.,**  
(Madras):

Mr. Subramaniam has started shooting "Thyaga Bhoomi" with Miss S. D. Subbalakshmi and Baby Saroja in the lead. People expect this picture to be more gorgeous than that wonderful Tamil hit "Bala Yogini", as Miss Subbalakshmi is coming to the screen after a long time.

**JAYA FILMS, (Madras):**

"Vimochan" produced by Jaya films and Hindusthan films jointly is being steadily shot and the next picture to go into production will be "Kalidas". "Krishna Jarasanda" is running pretty well in Madras.

## GOOD HALF-TONE BLOCKS LINE & COLOUR BLOCKS

*For illustrating:—*

Booklets, Throwaways, Showcards, Catalogues, Magazines, Newspaper Advertisements, etc. from Drawings and Articles themselves.

Also Cinema Slides and Metal Name Labels.

**Colour Blocks from Black and White Photos a chief speciality.**

Amongst our customers number many of the largest users in Bombay proper and the Presidency whose repeated orders and recommendations to others are a

tribute to our 'Service & Quality' of the blocks. Think of

Miss Sabitadevi's colour block made by  
us for this unique number.

*Send us your Next Enquiry—we can please you.*

## COMMERCIAL ART ENGRAVERS

**Blockmakers To Leading Advertisers**

4th Floor, Phoenix Building, Graham Road, Ballard Estate, Bombay—Phone: 26770



For ULTRA MODERN and discriminating designs in  
FURNITURE

*Remember*

**G. K. PARMAR & CO.,**

MODERN FURNITURE MANUFACTURERS

*Show Rooms:*

(i) 11, Sea Castle, Chowpatty,  
Bombay, 7. Phone: 26608

(ii) 195-97, Chakla Street,  
Bombay, 3. Phone: 21459

Available ready  
or made to order

BED ROOM SETS  
DRAWING ROOM SETS  
DINING ROOM SETS  
OFFICE FURNITURES  
SCHOOL FURNITURES  
etc., etc.

Factory: Tinwala Building, Tribhovan Road, Bombay No. 4.

*Dipali Greetings*

to the readers of **filmindia**

*from*

RATANBAI  
KHURSHID  
SUNALINI DEVI  
NAZIR  
MUBARAK  
JAMSHEDJEE  
ASHAK HUSSAIN  
NAZIR BEDI  
MIRZA MUSHARAF

*Starring in*

**SITARA**

AN EZRA MIR PRODUCTION

EVEREST PICTURES CORPORATION, Neelum Building, Tribhovan Road, Bombay.

# Books of the Month

## "MOTION PICTURE SOUND ENGINEERING"

(Published by: D. Van Nostrand Publishing Co., 250, Fourth Avenue, New York. Pages 547—Price 6/-.)

This is a book which is worth its weight in gold to the serious professional. The Research Council of the Academy of Motion Picture Arts and Sciences is behind the book and one can well imagine the authoritative nature of its contents. Arranged in two parts, some of the thirty-nine chapters are headed as follows:—Basis of Motion Picture Sound, The Nature of Sound, Noise Reduction, Microphones, Headphones and Loud Speakers, Phase Distortion, General Network Theory, Amplifier Circuits, Electrical Power and Energy, Generation and Motors, Vacuum Tubes etc.

The book is a wonderful monument of the sincerity of all those who helped directly or indirectly to create it. Incidentally it is an important milestone marking the present progress of an all important phase of the film industry.

## "FILMS IN THE MAKING"

(By Robb Lawson. Published by: Sir Issac Pitman & Sons Ltd., Parker Street, Kingsway, London, Pages 132, Price 2sh.)

Written by an experienced man, this is a good book to give the layman a nodding acquaintance with the present day film industry. The book is a short outline of the various technicalities of movie-making. It is in addition a history of the progress of how the movies are made, the arrival of sound, the development of cinemas etc. Quite a good book for the advanced amateur.

## "BOOM TOWN"

(By: Jack O'Connor, Published by S. Constable Co., Ltd., 10-12, Orange Street, London, W.C. 2. Pages 314. Price 7/6).

A rough and ripping yarn of the times when a part of the world was still young and men staked their lives on prospecting. The piece-de-resistance of this tale is

silver. Written in an unrestrained colloquial style, the author has provided many thrilling incidents, which grip the attention of the reader and take him from page to page in spite of himself. Cruel in parts and tender at times, the life of Frank O'Reilly the principal figure in the story, presents several aspects of psychological importance to the student of human nature. A good book for a long railway journey.

## "FILM & SCHOOL"

(By: Helen Rand & Richard Lewis. Published by: D. Appleton Century Co., Inc., 34, Bedford Street, Strand, London, W.C. 2. Pages 182. Price sh. 4/6).

In six interesting chapters: 1. Moving Pictures, A Social and Educational Force, 2. How Moving Pictures Interpret Life, 3. The people who make moving Pictures, 4. Rating Scales, Reviews and Criticisms, 5. Moving Picture Clubs, 6. More to be done and numerous

sub-headings, this useful little book is written with an authority that commands respect. It will interest all students of the film industry, as the book provides plenty of thought provoking material..

## "THE CINEMA AS A GRAPHIC ART"

(By: Vladimir Nilsen. Published by: George Newnes Ltd., Southampton St., London, W.C. 2, 227 pages. Price 15sh.)

This is a book that divulges all the possibilities of a cameraman becoming a creative artist. Written by a famous cameraman the book treats film photography as a creative art and discusses and points out numerous methods of approach and composition which make the pictures actually live in the lives of the people. The book should be read by every conscientious amateur and professional in India.

## DIALOGUE-WRITERS OR STREET PEDLARS ?

(Continued from page 45)

Interpreting human emotions is an art.

Those producers who think that any Hindi or Urdu knowing man can write the dialogues for our pictures are living in a fool's paradise. Good dialogue writing is a reward of years of patient work in this direction. Any young man coming from the North and claiming lineage with Iqbal or Premchand can't become a dialogue writer in a day.

Dialogue writing is an expert's job. It is a profession that needs severe preliminary training and the producers and the directors must respect this profession more than they have been doing hitherto. Good dialogues add a soul to the theme and give a gilt to a picture. And they can only result when the writer and those who demand the writing sign a compact of mutual understanding and achieve harmony.

Our producers must learn to know their dialogue-writers more in future.



Unparallel Quality Note the Striking Bargain  
Size 6 yds. x 47 1/2" Rs. 10/-

Special Diwali Concession for one month only.

Most of the Ladies in India and abroad, are wearing latest style guaranteed unshrinkable and fast coloured Georgette Beautiful Saris, in appearance worth Rs. 50/- at amazing low price, lovely new range of fashion shades, 6 1/4 p.c. discount to lady students, Postage and packing free to a purchaser of 3 saris at a time.

Apply sharp to:

Indian Georgette Saris Manfg. Co of India  
(Dept F. I.)

Post Box No. 579 Bombay.



*Diwali Greetings from*

**RAMNIKLAL MOHANLAL & CO.**

**Enjoy This Year's Best Productions**

*NOW RUNNING AT*

**ROYAL OPERA HOUSE**

*(From Sat. 15th Oct. 1938)*

**ASHA**

*Direction:* **Parry-Davis**

*(A Film Corporation Picture)*

The first Indian aeronautic picture

*Starring:*

**KAMLESH KUMARI**

*(New Theatres Fame)*

Vijay Kumar, Tulsi Lahiri, Aruna Purna  
Chowdhry, Kapoor, Deo Bala  
and many others.

**Mohan Pictures**

Super stunt thriller

**VIEER BALA**

*Director:* **A. R. Kabuli**

*Featuring :*

Indurani, Shiraz, Kabuli, Sher Ali,  
Vidyadevi, Haroon and others.



*Showing at*

**GLOBE TALKIES**

**BOMBAY**

*Ready for Booking* **MOHAN PICTURES'** *Coming Super Attractions.*

**(1) Midnight Mail**

*Director:* **K. AMARNATH**

*Starring*

Yasmin, Nazir, S. Nazir, Indurani, Sadiq,  
Varne, Mishra and others.

**(2) Lady Chavalier**

**(3) Ran Sangram**

*Director:* **A. M. KHAN.**

**(4) Cyclewali**

*Featuring:* Miss **ROMILLA**

*For bookings write to:*

**RAMNIKLAL MOHANLAL & CO.**

**Khetwadi Main Road, Bombay No. 4**

# Notes and News—

## THE GIRL FROM INDIA

Even though Merle Oberon will average \$220,000 a year in earnings, she will net in only \$7,000 for herself. The rest of her income will be taken away in taxes by two Governments: U.S., British and two States: California and New York, not to mention 10% for her agent.

## NEW YORK FAIR

The motion picture industry will be represented in the 1939 New York World's Fair. Each major company is to contribute \$35,000 for a colossal joint exhibit. That is showmanship. When will our producers afford even half that amount?

## IN ELEVEN LANGUAGES

Walt Disney's "Snow White & The Seven Dwarfs" has become the most popular world entertainer. The latest language in which the dialogues are being dubbed is Danish. Incidentally it is the tenth language and Japanese will make the eleventh.

## A MONEY MAKING RUSE

The M.G.M. studios are going through trouble with their neighbours. Until recently the studio paid these neighbours a big price for keeping quiet during the shooting of scenes, but when the "hush" money was stopped the neighbours began "noise" again. There is now a deafening roar of hammering, radio and phonograph playing whenever the studios start shooting. Now M.G.M. is looking up to law.

## A PATRIOTIC GESTURE

Mr. M. B. Billimoria, the Hon. Treasurer of the Motion Picture Society and well known distributor has decided not to purchase or distribute "Tiger of Eschnapur" that German film which slanders India. This patriotic gesture of Mr. Billimoria should provide an

object lesson to other Indian distributors. In future, it will never pay anyone to abuse India and foreign producers should now realize this.

## THE NEW PRESIDENT

Ralph Morgan will succeed Robert Montgomery as President of the Screen Actors' Guild. James Cagney and Joan Crawford have been nominated as Vice-Presidents.



Komilla, the heroine of "Chabukwali" was given a reception at Ahmedabad and Baroda, but on return to work met with a bad motor cycle accident while shooting her new picture "Cyclewali" (Mohan Pictures).

India should have an Actors' Guild to check the frolics of some fascist producers.

## THE VERSATILE LUBITSCH

Ernst Lubitsch, the famous director made his first picture twenty-three years ago. "Bluebeard" which cost £250,000 is his sixty seventh. They say that Lubitsch has so far spent nearly

£10,000,000 in productions and has earned a tenth of that for himself. In all his career as a film director, he has made one flop, "The Merry Widow" which cost £500,000 and brought in only £200,000 to its producers. Some figures, aren't they?

## THE HERO'S OWN HEROINE

Ronald Colman, that famous actor married the London-born actress Benita Hume on the 1st October 1938 at Santa Barbara, California.

## FILM MAGNATES IN BANGALORE

During the month gone by Bangalore was lucky to see them all together, giving a surprise visit to the city. We refer to Mr. Mahomed Akbar Fazalbhoy (Film City), Mr. Chandulal Shah (Ranjit), and Mr. Chimanlal Desai (Sagar) who were given receptions and addresses by the local trade during the week beginning from the 1st of October 1938. People have always gone to Bangalore for rest and variety. Several of them however, return overworked and with rings below the eyes. We hope our film magnates enjoyed their recreation from work.

## A BOOK OF GOLD

The Research Council of the Motion Picture Arts & Sciences have published a wonderful book under the title "Motion Picture Sound Engineering". On another page we have published a review of this book. If our sound "engineers" only study this book, we won't have any bad sound on the screen in future. Studios should buy this book and insist on its careful study.

## MUSSOLINI'S WAY

Il Duce is creating an Italian Hollywood, at Cinecitta in Italy. Already he has spent over 10 crores of rupees to build a number





INDIAN POSTS AND TELEGRAPHS DEPARTMENT

52

C.

50 NOTICE.

This must accompany any inquiry made respecting this Telegram.

Charges to pay

Rs.

As.

Office of



Belgium

Date

Hour

Rate

Service Instructions

26

Send here at

12 to 33

# The Telegram Speaks !

The "Royal" Release Jewel "Brahmachari" or "The Bachelor" is breaking box-office records at Bombay, Poona, Sholapur, Baroda and Belgaum too and everywhere it runs !

## A GOLD-MINE

for

## EXHIBITORS !

WORLD'S RIGHT

Controlled Exclusively

By

### ROYAL FILM CIRCUIT,

Bombay-4.

Hindi by:

PANDIT INDRA

Story by:

Principal P. K. ATRE



(Hindi &amp; Marathi

Versions)

# BRAHMACHARI

WORLD'S FIRST PICTURE ON "NATIONAL CELIBACY"

## Charlie Chaplin's "MODERN TIMES"

Created a World-Sensation - But

"KRISHIN MOVIE-TONE'S" Latest Screen-Hit

# ZAMANA (Times)

Directed by: RAM DARYANI

Will Make Proud History in India's Cine World.

IT'S TECHNIQUE WILL STARTLE YOU !

MIGHTIEST SOUL STIRRING

WORLD PROBLEM OF

Every DAY &amp; AGE

ROYAL FILM CIRCUIT, BOMBAY-4

With 9 Star Players

★ PADMADEVI

(India's Colour Queen)

NAZIR

HANSA WADKAR

GULAB

AMIR KARNATKI

GOPE

MASTER VASANT

AMEENA

DAR

of studios, which are working day and night and producing pictures.

To help the industry Mussolini has raised the quota percentage and now for every two outside productions, one Italian picture will be shown. Nearly 500 foreign films are shown in Italy every year, which means that Italy must produce nearly 200 films of her own to maintain the quota supply.

When foreign films with the Italian language dubbed come into the country, they have to pay over £250 per film as tax, even making it compulsory to get the dubbing voice of Italian nationals only, thus providing the Italians with jobs.

For the film "Scipione L'Africano", Government lent 12,000 regular soldiers and 4000 horses. In addition Government compelled the circuses to give hundreds of elephants.

A hundred Roman galleys were required for a certain scene. A Government officer supervised their construction.

The Italian film industry is under the control of the Director General of Cinematographs, an official body under the Propaganda Ministry. The State owns two companies. The National Institute Luce mainly doing propaganda and educational production work and the other E.N.I.C. which is a corporate financial combine which helps independent producers.

Our petty dictators should emulate this example of the Big One who is known for thoroughness. Film industry will soon become a major industry in Italy with her dictator in this frame of mind.

#### THE HUNGARIAN WAY

The Hungarian Cabinet has decided to use the film for national propaganda. The films which the Government intends to use for this purpose are already under production and some of them will have country wide release in winter. Some of the subjects are

"Construction of National Waterways", "Life of the Hungarian Soldiers", "Schools and National Culture" etc.

To give an opportunity to the villagers to see these films special arrangements of release will be made by organising touring cinemas. Every aspect of national life will be recorded on the celluloid.

#### A WALKING TICKET?

It is whispered in the local colony of Germans that Mr. A. Von Leyden who began life as an assistant in India and later on became the General Manager of Agfa Photo Co., has been relieved of his job by his erstwhile principals in Berlin. Mr. Leyden will probably settle down in India and take up the printing line or help his brother who is a commercial artist.

The news of Mr. Leyden's severance of connection with this well known firm will come as a big surprise to every one in the local film industry as people could not have forgotten several instances of Mr. Leyden overbubbling enthusiasm in the promotion of business for Agfa.

The Germans seem to believe in mysterious methods of business seeing that only a couple of years back Mr. Rege their influential Sales Manager was suddenly asked to leave a business which he had so assiduously built up. Mr. Rege's departure made Mr. Leyden



Mr. J. N. Vakil, B.A., M.R.P.S., of Messrs. Mangalbhoj & Co., Sole Monopolists for Gevaert Photo Production of Antwerp, has returned to India by s.s. Conte Rosso on the 17th inst. after undergoing complete training in all the departments of photo materials and cinema films and special training in X-ray films at the Gevaert factory which is the largest factory in Europe and one of the best manufacturers of photographic materials, X-ray films and Cinema films. He is the first Indian to be requisitioned by the factory for such training and is also the first Indian to have had training in the laboratories of British Films Productions Ltd., London.



the cock of the walk, but it is obvious that Mr. Leyden could not enjoy for long the position which he had spared no pains to get.

#### CREATOR OF 'POPEYE' DEAD

The death occurred of Mr. F. C. Segar, at his home in Santa Monica (California) at the age of 44. He was the creator of the famous film cartoon character, 'Popeye the Sailor-Man'.



---

---

# COOL EFFICIENT SIMPLE

## B-M Studio Lights

have been accepted to be the world's best lights and are in use for the most up to date studios in Hollywood



Keg Lite 2000 watt

*Are the words for*  
**Bardwell & McAllister, Inc.**

Quick Focussing



# Keg- Lite



Advantages of

## B-M Studio Lights

- Uniform actinic value over wider field.
- No spill rings.
- Delivers more light.
- Improved construction.
- Wider Range of Focus.



The Baby Keg Lite 500 watt

*For further particulars write to-*

Sole Agents:

## MOVIE CAMERA COMPANY

WALKER HOUSE, LAMINGTON ROAD, BOMBAY-4.

---

---



Screenshots from "Prem-  
i-Jyot" a Ruby pro-  
duction starring Su-  
ochana, D. Billimo-  
ia and Jal Merchant

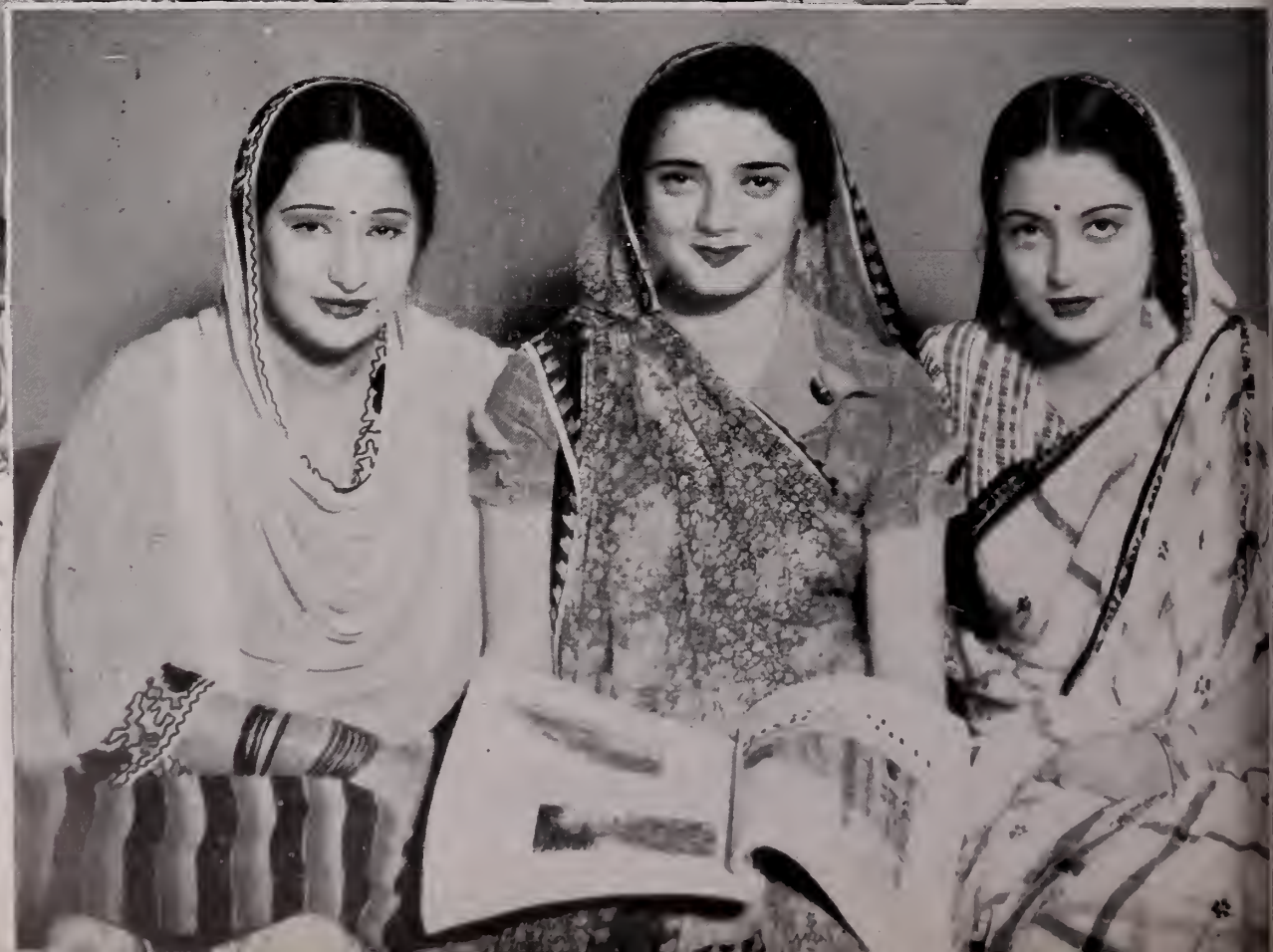






★ Some very interesting situations grace the new Sagar social, "Ladies Only" directed by Mr. Sarvottam Badami.

In these stills you will recognize old favourites in Sabita Devi, Bibbo and Prabha.





# 7 PAGODAS

By: Dr. PATHY.

Along the Coromandel Coast where the blue waves of the Bay of Bengal end in ripples and foam on white sands that fringe the south eastern part of the Indian Peninsula, thirty miles south of Madras, a modern lighthouse warns passing ships of submerged ruins of rock temples. A mile or so away from this lighthouse stands the **Shore Temple** of Mahabalipuram. For twelve centuries its rock walls have withstood the fury of the restless breakers that dash against them night and day.

A powerful line of kings the **Pallavas** ruled in Southern India between the third and eighth centuries. Their capital was at **Kanchi**, otherwise known as Conjeevaram. During the period of their glory the **Pallavas** raised exquisite rock-hewn temples, in the words of Vincent A. Smith, "imperishable monuments which constitute their best claim to remembrance. Many of these can still be seen in some parts of the Madras Presidency; but some of the best and earliest known specimens are in and around the town of Mahabalipuram also known as Seven Pagodas.

Small wonder that on finishing my newsreel coverage of the Jugernaut Festival at **Kanchi** I headed straight for Seven Pagodas ac-

companied by my two assistants and with all my cine equipment.

Up to **Pakshitirtam**—the holy city of sacred birds' where hundreds of pilgrims flock almost every day to the temple on the hill to see the two 'sacred' kites fed from the hands of a Brahmin priest—our question of transport was solved by the local bus service, but from here we hired two **jutkas**, horse carts on two wheels common in the South, to get to Mahabalipuram.

On the road we passed an old man running with a spear in one hand and a mail bag in the other. The Indian 'dak'. We jumped out of our **jutkas** and filmed in both 'long-shots' and 'close-ups' this aged village courier. In photographic parlance he was a 'type-shot'. I sometimes wonder what excuse the courier gave to the village folk for the late arrival of their mail!

An hour later we ferried across the Buckingham Canal which divides Mahabalipuram from the mainland.

On landing we went straight to the monolithic '**rathas**' (chariots) which according to archaeological authorities are the only ones of their kind in India. Amidst pines that swayed in the breeze, this group of five temples, each one exquisitely hewn out of a single rock,



The "Butter Ball" of Krishna—a solitary boulder.

presented a very picturesque scene. A composite 'shot' of the five **rathas**, medium 'shots' of each one of them, silhouette 'shots' of their tapering towers against the blue South Indian skies....more than two hundred feet of film was exposed. The colossal stone elephant, the lion, and **Nandi**, the bull, that stand close by the **raths**, each one of them cut from a single rock.....the footage indicator on the camera read three hundred feet.

Our next monument was quite some distance from the **raths** as we had to walk over a mile before we reached the 'bas relief' in a huge boulder. This bas relief represents the penance of Arjuna. In spite of all that has been written on it, hesitatingly confess that I was not very much impressed by it. The rock-hewn cave temple nearby kept me gazing for quite a while. It was the first one I ever saw. The pillars, the carvings on its walls, in short, a whole gallery of artistic work hewn out of a single rock! No wonder the **Pallava** style in architecture has earned the admiration of well-known archaeologists.

Again the motor of my **Eyemo** hummed, the footage indicator passed the mark of four hundred feet.



A rock-hewn temple—an exquisite specimen of Pallava Temple.





This Elephant in stone is nearly 15 centuries old.

Lunch was the next item on the programme.

We got to the point where the lighthouse stands. The few residential bungalows nearby indicated that the maintenance of the lighthouse meant a job which called for several men. The Superintendent took us up the tower. "You have seen the 'raths', the bas relief and the cave-temples, now do not miss the **Shore Temple**" was the kindly advice we got from him.

On our way we passed several sculptures, idols and some more cave temples. 'The **Butter Ball** of Krishna' our guide remarked and we screamed with laughter on seeing a huge boulder almost round standing on the slope of a hillock. 'Nothing has moved it for centuries' continued our guide. It was really a surprise that this solitary boulder did not roll down. Another fifty feet of **Super X** negative registered some impressions of the **Butter Ball**.

A few photographs, and we hurried towards the hamlet of Mahabalipuram en route for the **Shore Temple**.

An ancient temple, a huge tower in front of it, massive walls that were meant to be the entrance to the temple, but perhaps never completed as the 'gopuram'

(tapered tower) was missing, and a few houses surrounding the shrine, that is all there is to-day of Mahabalipuram. The hamlet was impressive in its meagreness. A sign-post of much later origin than the ruined temple read: '**To the Shore Temple**'. We passed by a lovely tank with stone steps. A few kids were making the best use of their time in that ever popular pastime, swimming. We continued in the direction of the road to the shore.

The monotonous moaning of the sea indicated that we were near our destination.

The late lunch, walking with equipment since the morning, and filming all the time, we were pretty tired as we approached the shore. We noticed the pyramidal tower of a solitary temple. Time was precious as it was evening. So we set to work at once. An 'extreme long shot' with the wide angle lens, a quick change to the two-inch and we had scenes of the shrine with the sea in the background. We carried the cameras to the temple yard and in less than half an hour a hundred foot spool of film was exposed. A few minutes was lost in charging a new magazine. Some more 'shots' of the tower and other details on the walls surrounding the yard and a huge cloud intercepted the late afternoon sunlight. I switched to 'off'

my camera-motor and remain "Let's call it a day". But my assistants wondered if we could get some scenes of the interior. We entered the shrine. It was dark for photography. A man in charge conducted us to the principal part of the shrine. He brought some camphor and the light revealed an idol eleven feet long. Vishnu recumbent, the palm on his hand raised as if to say 'This lord commands that waves shall not proceed any further than his shrine' explained the caretaker. I do not know if this interpretation of the idol has authenticity even in tradition, the fact remains that the ruins of the **Shore Temple** have sent back the dashing waves of twelve centuries.

As we emerged from inside the setting sun was peering through the clouds. The **Shore Temple** and the deep blue sea in the background looked very solitary and impressive. The grey rock walls soon merged into the grey sea. Behind, we could barely see the outline of tower but we still heard the waves dashing on the wall.

\*\*Months later I received a letter from Universal Pictures Inc., that the films were held for 'Good Places..'. The next time I go to Seven Pagodas I hope it will be for documentary on Pallava architecture.



A Stone Rathas.

# icks and Kisses

y, I've been kissed by ex-  
"boasted the girl to her new  
end. To which, the boyfriend  
"No wonder you're an old  
Only amateurs marry the

es your husband pet you as  
now before you were mar-  
inquired one wife of an-  
Whereupon, the other ad-  
d, "Goodness, no. I used to  
s secretary."

an: That artist hired me to  
for him between midnight  
three a.m. this morning.

y: What can that artist paint  
e ungodly hour?

an: The town.

ellow who's hungry for love,  
ly wants a hot dish.

ossip columnist to be success-  
as to know the right peep-

ing alimony is like throwing  
n the furnace after the fire  
one out.

"I warn you, girls like you  
s bring out the animal in

t: "Thanks for the tip. I'll  
e mouse-trap.

: Don't kiss me so hard.  
a wake up the neighbours.

I'm more interested in  
g you up.

ore she's married, a gal  
all the answers; after mar-  
she knows all the questions.

f fellow wants to spend an  
g drinking like a fish, he  
have at least a couple of  
s him.

The girl said to a boy: "You're  
sy to know what love is."

And the boy replied: "Nonsense.  
I'm a taxicab driver. The busier  
I am, the more I learn about love!"

You can get a girl to eat out of  
your hand, if you have plenty of  
sugar in it.

When gold digging is a religion  
with a girl, she'll prey.

A woman has to be the berries,  
if she expects to be picked.

If kisses are the language of  
love some girls speak to every-  
body.

Many a boy has lost his head  
because it was stuck on a girl's  
body.

After an evening of drinking  
like a fish, girls have been known  
to find themselves in the sea of  
matrimony.

A man who hasn't the jack can  
never give a girl the kind of deal  
she wants.

"Kiss me, honey, and you'll get  
a treat."

"Oh, swell! A highball or a cock-  
tail."

When the screen guys go out to  
paint the town red, they often get  
nabbed by bluecoats.

Kisses used to speak volumes,  
but nowadays, with all these darn  
diary scandals, volumes speak  
kisses.

Money is filthy lucre and it  
talks, but many a girl will listen  
to dirt.

People who get too high usually  
feel low afterward.

With some girls, sowing wild  
oats goes against the grain.

The reason some girls keep as  
fit as a fiddle is because they're al-  
ways up alongside some guy's  
chin.

Some men are never satisfied  
Even when they get the toast of  
the town, they usually want a lit-  
tle honey on the side.

And the dizzier a girl is, the  
more fellows there are who want  
to give her a whirl.

Some girls can't see anything in  
a new boyfriend, until he turns  
out the lights.

Oddly enough, a tame petter  
drives the modern girl wild.

Everyman has his price, and  
every woman has her figure.

An old maid, is a girl who has  
made a miss of things.

Before you can get a heavenly  
kiss from some girls, you have to  
get them high.

Many a fellow starts a puppy  
love affair, only to wind up a few  
months later tied down in the dog  
house.

Strange as it seems, heavenly  
bodies are best on dark nights.

When a man tries to get a gal  
to play ball, he usually has base  
intentions.

It's alright for a girl to bring  
out the beast in a man, as long  
as she's caged.

Keep away from girls who are  
fit as a fiddle, because it is cheaper  
to buy a Stradivarius.

A girl needs a pretty map, if  
she's to go places.

"I'm thinking of getting mar-  
ried."

"Better think twice, honey."

"Heck, no, that would be bi-  
gamy!"



Playing the numbers costs a lot of dough, especially blonde numbers, brunette numbers and red-headed numbers.

"When you girls play strip poker, can you lose with a smile?"

"No, but we can lose until all we have left is a smile."

The best way to bring a man to his knees is to keep him away from yours.

Give a woman an inch, and she thinks she's the ruler.

In most cases before a chorus girl can get a millionaire to help feather her nest, she has to show him the limbs.

Speaking of flowers, we all know daisies won't tell but tu-lips will.

Some people cut off their nose to spite their face, while others go to plastic surgeons.

The girls who are willing to play ball, never call the game on account of darkness.

About the only thing modern girls can cook like mother used to cook is some man's goose.

Strange as it may seem, a girl who burns the candle at both ends will seldom wind up being the light of a man's life.

The apple of a man's eye, should have nothing to do with a worm.

There are two kinds of spots a girl likes before her eyes, ten-spots and secluded spots.

The modern girl doesn't mind a lemon, if he has plenty of sugar on him.

Grandmother says the hooks and eyes were all right in her day, but to-day, a clasp is a girl's undoing.

Good kisses are few and fire between.

A wife needs a sharp tongue to cut her husband's words short.

If a girl wants to clean a rich guy, she's got to get the dirt on him first.

When a fellow starts horsing around, you know he's racing after some girl.

A smart-co-ed feathers her nest in the tree of knowledge.



Madhuri and Trilok Kapur in "The Secretary" a Ranjit picture now running at the West End Cinema, Bombay.

# HARRISON'S REPORTS

## NEW YORK

(These are important excerpts from "Harrison's Reports", New York, the only paper of its kind which is famous for impartial criticism due to its being free from the influence of film advertising. It is ably edited by Mr. P. S. Harrison, the best known critic of America on men and things in the American film industry. Some of the pictures reviewed here are still to be released on our side, but the reviews coming as they do from the world known critic, their advance publications will be useful to the exhibitors all over India in booking the said pictures. = THE EDITOR.)

**"SECRETS OF AN ACTRESS"** with Kay Fran-George Brent, and Ian Hunter.

(First National; 1938-39) September 10; time 69½ min.)

Just a fair program picture. The story is trite and lacks fast action. And it is developed in so routine a manner, that one knows just what is going to happen and how it will end; for this reason one loses interest in the outcome. There is not much that the performers can do with the material, for almost throughout they are made to mope.

Although there is nothing morally unsuitable in the picture it is hardly the type of entertainment for children. Therefore class B.

**"ROAD TO RENO"** with Randolph Scott, Hope Hampton and Helen Broderick.

(Universal; 1938-39—September 30; time 68 min.)

Just a light program comedy. As for Miss Hampton's return to the screen, this reviewer fears that there is not much hope of her becoming popular. Considering the fact that operatic stars whose names have been before the public constantly have not had much success in pictures, it is doubtful whether Miss Hampton, who has not appeared on the screen or in public in general for many years, will attract the masses. Nor is the story of much help; it is for the most part pretty silly, and at times slightly risqué. The actions of the characters are not such as to awaken the spectator's sympathy.

Not suitable for children. Class B.

**"MARIE ANTOINETTE"** with Norma Shearer and Tyrone Power.

(M.G.M. 1938-39—August 26; time 157 min.)

Excellent! It is a magnificent spectacle, produced with extreme lavishness; the direction and acting are brilliant. But, for all its "bigness", it is the personal drama of the Queen's life that holds the spectator's interest throughout. Played with mastery by Norma Shearer, the queen is a pathetic figure, one for whom the spectator feels sympathy and in the end deep pity. The closing scenes show her bewilderment during the Revolution and her misery at being separated from her children are so powerful that one cannot hold back the tears. Of interest, too, is the picture of court life, with its intrigue and extravagance. The Revolution itself is played up; the story is concerned only with the

personal effect it had on the queen, her husband and her children. The romance in the Queen's life is handled with good taste, but it is of minor importance. Although consistently interesting, the picture is a little too long for general release.

Not quite suitable for children. Class B.

**"GIVE ME A SAILOR"** with Martha Raye, Bob Hope and Betty Grable.

(Paramount; 1938-39—August 19; time 76 min.)

Just a moderately entertaining slapstick comedy. A few of the situations provoke hearty laughter; the action is, however, for the most part, so silly that it tends to bore instead of amuse the spectator. Martha Raye and Bob Hope work hard, but they are handicapped by trite material and an obvious plot. The occasional musical outbursts are not of much help.

Suitability, Class A.

**"FOUR'S A CROWD"** with Errol Flynn, Rosalind Russell, Olivia DeHavilland and Patric Knowles.

(Warner Bros.; 1938-39—September 3; time 90 min.)

A fairly good farcical comedy. The story itself is not particularly novel; it is in the different situations and in the individual performances that it derives its comedy. Towards the end, it goes completely wild, and ends up with an extremely amusing scene, where two couples are married by Hugh Herbert, an annoyed Justice of the Peace. Nothing in the story is taken seriously; because of this it lacks human appeal. The comedy in a few situations is forced, thereby slowing up the action. Where nonsensical comedies are liked, this should go over.

Suitability, Class A.

**"CONVICTED"** with Charles Quigley and Rita Hayworth.

(Central Films-Columbia; 1938-39—August 18; time 54 min.)

Poor. The picture does not look as if it were produced in Hollywood, for the players, aside from the two leading ones, as well as the backgrounds, are unfamiliar. The production looks cheap, the story is trite, and the acting does not help matters much. It hasn't one redeeming feature—even the dialogue is stupid, and in some spots rough. And it fails to hold the spectator's attention, for it is quite obvious just how the plot will develop and end.

Suitability, Class B.



# **Rs. 1,000** Given in Prizes to Subscribers only

1st Prize	Rs.	300 -
2nd	„	200 -
3rd	„	150 -
4th	„	100 -
5th	„	50 -

**And 20 prizes of Rs. 10/- each.**

The counter-foils of these numbers will be collected after the 15th of December 1938. The Editor will draw from this collection 25 numbers at random. The first number drawn will get the first prize, the second number drawn will get the second prize, etc., till all the 25 prizes are drawn thus.

The Editor's decision will be final and legally binding.

No correspondence will be entertained with regard to this scheme.

Subscriptions will not be accepted for any period less than one year and must be remitted by M.O. or Postal Order. No V.P.P's will be sent and no cheques will be accepted.

If you are not a subscriber become one to-day—by paying **Rs. 5/-** for one year.

To Rush the coupon

FILMINDIA PUBLICATIONS, LTD.,  
104, Apollo Street, Fort, BOMBAY

Town.....  
Date.....

Dear Sirs,

Please enrol me as a subscriber for one year beginning from ..... 1938.  
I am remitting Rs. 5/- by Money Order/Postal Order.

(Please write in Block Letters).

Name .....

Address .....

SIGNATURE.

**N.B.—Subscription rate for Burma and Foreign countries Rs. 8/- per year.**

THIS UNIQUE OFFER IS OPEN TO ALL SUBSCRIBERS WHO ARE ON OUR SUBSCRIBERS' REGISTER ON THE 15TH OF DECEMBER 1938.

Sundry purchasers at bookstalls are not eligible for prizes under this scheme.

All the copies of "filmindia" going to the subscribers for the months of OCTOBER, NOVEMBER and DECEMBER will be numbered in this panel every month and on this page.



The winning numbers in their serial order and importance will be published in the January 1939 issue of "filmindia". Subscribers having copies with the winning numbers can exchange the same for their respective prizes and get an extra copy of "filmindia" complimentary, for completing their file, from the Proprietors of "filmindia".

*A Noble Sacrifice at the altar of Love?*

# Supreme **Sulochana**

returns to capture your heart in

## **PREM-KI-JYOT**

A RUBY PICTURE'S MAIDEN PRODUCTION

Directed by: **GUNJAL**

A free soul struggle  
with the facts of life,  
where Love bows down  
before everything.

People have loved and wept  
Some have loved and lost  
Others have loved and lived  
But who has loved and laughed?

Two hearty friends in LOVE with the same WOMAN.

DO NOT MISS THIS PICTURE

*Look at the Galaxy of Stars:*

★ D. Billimoria    ★ Jal Merchant    ★ Jamshedji    ★ Laxmi  
★ Keki Bawa    ★ Marutirao Pahelwan    ★ Rambha Devi  
and many other well known stars.

WATCH FOR THE DATE

*For bookings and territorial  
rights write to:-*



**R U B Y P I C T U R E S**

Garden View    -    Dadyseth Road    -    Chowpatty    -    Bombay





**MADHURI**

*in*

SHREE RANJIT MOVIE TONE'S SOCIAL HIT



**T  
H  
E**

**SECRETARY**



**DRAWING CROWDS AT**

**WEST END**

LAMINGTON ROAD - BOMBAY



Over 3,00,000 Readers Every Month

# filmindia

VOL. 4

No. 8

DECEMBER 1938



6

ANNAS

ALL HALFTONE BLOCKS AND COLOUR BLOCKS WHICH ARE MADE FROM  
BLACK & WHITE PHOTOS, APPEARING IN THIS JOURNAL ARE MADE BY:

**COMMERCIAL ART ENGRAVERS**

BLOCK MAKERS TO LEADING CINE-FILM PRODUCERS

PHOENIX BUILDING, GRAHAM ROAD, BALLARD ESTATE, BOMBAY. TEL. 26770





A different Picture

With a different entertainment !

# STREET SINGER

It is a story of sweet, tender love  
a story of a play boy  
and a play-girl

*Direction:*

**Phani Mazumdar**

*Music,*

**R. C. Boral**



Given Vital Life by Sincere and  
Sensitive Performances of

**SAIGAL & KANAN**

King and Queen of Melody  
ably supported by

**JAGDISH, KAPOOR, RAMKUMARI**  
and others.

Running From **IDD DAY** at  
**MINERVA TALKIES, BOMBAY**

*To be followed by:*

## THE ENEMY

*Direction:*

**NITIN BOSE**

*Starring:*

**Saigal, Leela Desai, Najmul Hussein**  
and others.



## ?

*Direction:*

**DEVAKI KUMAR BOSE**

*Starring:*

**Kananbala, Pahari, Nawab**  
and others.

*Releasing organisation:*

**CALCUTTA FILM EXCHANGE**

Tribhovan Road,  
Bombay 4.



50, Armenian St.,  
G. T. Madras

*In a dazzling glory of natural colours comes this  
heart throbbing romance of Modern India!*

**INDIA CINE PICTURES LTD.**

- PRESENT -

A GORGEOUS "CINE - COLOUR" EPIC.

# MOTHER - INDIA

WITH

SHARIFFA - PRAMILLA - SUSHILA - LAXMI - SURRAIYA  
GULAM MAHOMED - W. M. KHAN - GULAM RASOOL - ASHIQ HUSSAIN  
AND THE LITTLE PRODIGY: ANANT MARATHE

Next Release at: **ROYAL OPERA HOUSE** — BOMBAY

Story by:

MOHANLAL DAVE

Directed by:

GUNJAL



★ Released thru:

**SUPREME FILM DISTRIBUTORS**

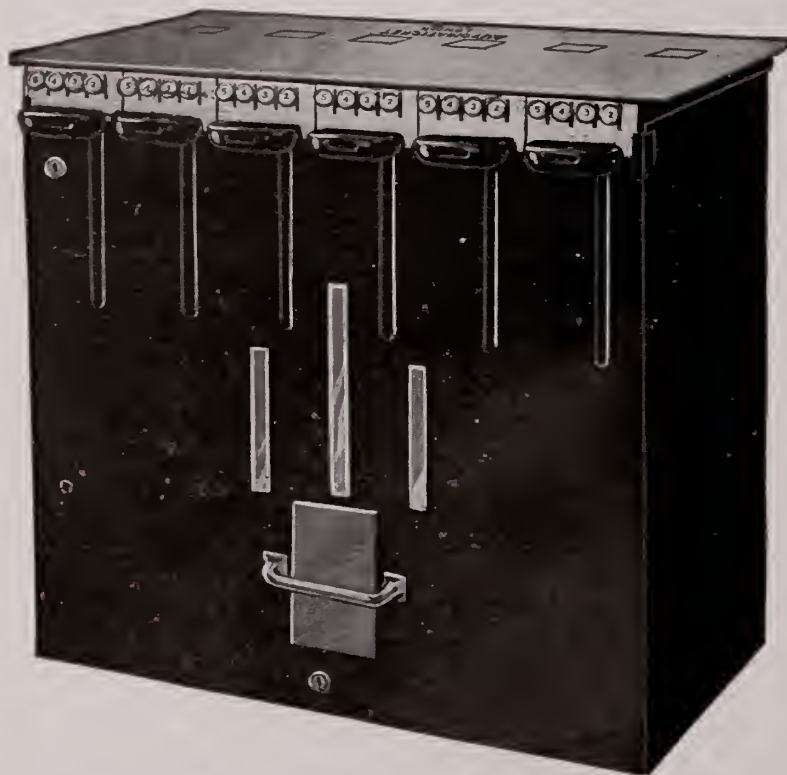
LAMINGTON ROAD

BOMBAY - 4



SCRAP THE METHODS OF TWENTY YEARS AGO

....only machine operation  
can ensure



● SPEEDY SERVICE  
ACCURATE RECORDS  
COMPLETE CONTROL  
OF CASH . . . . .

Efficient revenue collection and control is absolutely essential to you. By using AUTOMATICKET Machines and Tickets, you ensure this, and at the same time positively prevent losses whether due to negligence or deliberate fraud. There is an AUTOMATICKET Machine to suit your special requirements: Write for full details.

#### 6 WAY MODEL "H"

The Model "H" is the fastest hand-operated ticket machine in existence, delivering from one up to five tickets by one movement of a lever.

The issue of tickets is recorded on untamperable, irreversible numerators, and the Machine may be locked against issue when required.

Available in 6 sizes for 1 to 6 different prices of ticket

# AUTOMATICKET TICKET ISSUING MACHINES

*Famous all over the world*

**FAZALBHOY LTD., 16, NEW QUEEN'S ROAD, BOMBAY-4**

*Subscription :*

*Inland Rs. 5/-*

*Burma & Foreign Rs. 8/-*

*Single Copy As. 6/-*

# filmindia

Proprietors : Filmindia Publications Ltd.,

104, Apollo Street, Fort, BOMBAY.

Editor : **BABURAO PATEL**

---

Vol. 4

DECEMBER 1938

No. 8

---

## STOP THIS SLANDER OF INDIA

"The Drum" provoked the nation. The British in producing this picture made an abortive attempt to endorse their imperialism as enforced in the Frontier districts at the expense of the brave and chivalrous men of the Frontiers.

In launching an intensive agitation, "film-india" did its duty towards the country and to say that only 83 persons objected to what over 40,000 endorsed, as has been broadcast by an hired editor of an Anglo-Indian film magazine, is to give perversity its full play.

If those men who wield the pen lack the requisite moral courage and patriotism to protest when the nation is insulted, they should at least observe a silence, which would be considered golden by those who actually sacrifice their prestige and services.

But to take up cudgels for the foreigner and support this dirty insinuating propaganda by trying to justify the production of pictures like "The Drum" is like trading in the soul to secure a crust of bread for the day.

In the present days of the national transition of our country, journalists should be more responsible about what they write. As the principal



# Now-Pond's Creams bring to Women the Active "Skin-Vitamin"



BETTER  
THAN EVER  
FOR SKIN

## How a tropic climate affects your skin

For sometime past Doctors have known that a certain vitamin is beneficial to the skin, helps keep it healthy. This is the "skin-vitamin" and without it your skin grows coarse, loses its texture and is old-looking. That is one reason why women living in the tropics find it necessary to take such particular care of their skin, for it has been discovered that exposure to burning sun and hot dry winds is constantly drying this "skin-vitamin" from your skin.



## Pond's new Creams put back "skin-vitamin"

Now to help you keep your skin fresh and lovely the active "skin-vitamin" has been added to Pond's Creams, making them better than ever before! Use Pond's Cold Cream for cleansing and Pond's Vanishing Cream as a softener and powder base. They will make your skin smoother and give it a younger, livelier, glowing look.

## Same jars, same labels, same prices

The new Pond's "skin-vitamin" Creams are on sale everywhere in the same jars as before, with the same labels and at the same prices.



### POND'S COLD CREAM—

Replaces the natural oils in your *under-skin*, preventing wrinkles. Use also for pore-deep cleansing. Now contains "skin-vitamin".



### POND'S VANISHING CREAM

Removes roughness, smooths and softens the *outer-skin*. Use as a skin-softener and powder base. Now contains "skin-vitamin".

SEND THIS COUPON FOR THE NEW CREAMS!

"POND'S" P. O. Box. 144, Bombay.  
Please send me free of charge sample tubes of Pond's Two Creams containing "Skin-vitamin." Also generous samples of Pond's new Face Powder.

Name.....

Address.....

..... No. F. 9 .....

# ◆ BOMBAY CALLING ◆

*This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.*

## TELL US ANOTHER MR. GOGTAY!

Even in carrying on subsidized propaganda, facts and figures which have to be quoted should be truthful and correct, to carry conviction. But this principle does not seem to have been observed by Mr. Ram L. Gogtay, the editor of "The Motion Picture Magazine", when he tried to make out a case in the November issue of his magazine, for the decrease in valuation and taxation of the exposed films imported into India.

For the benefit of the layman, we may straight-away state that the expression "exposed films" means the foreign pictures that come into India from month to month and drain away our millions.

It is painful to observe that Mr. Gogtay, who is the paid Secretary of the Indian Motion Picture Producers' Association, a responsible national body, and who now occupies the editorial chair of this Anglo-Indian magazine with the kind tolerance of the said Association, should, while occupying one position of trust, betray the interests of the indigenous industry and become an instrument of propaganda for the foreign interests.

That the Indian producers should allow this paradoxical state of affairs to continue does not speak much for their business acumen and nationalism.

That a man should work in two opposite camps at the same time, get acquainted with the secrets of both the parties and then try to "serve" the interests of both simultaneously, is a ridiculous position in any pursuit of life.

And yet, this is what is happening to-day due to the none too praiseworthy tolerance of an over-kind Executive Committee of the Indian Motion Picture Producers' Association.

Coming to the point of present discussion, Mr. Gogtay says, that an average non-Indian (foreign) picture grosses about Rs. 10,634 in two years. This ridiculous estimate of the average is arrived at by taking the annual world gross returns of a foreign producer, approximately amounting to Rs. 80,406,796, on the assumption that the said producer turned out 10 pictures a year and then dividing the same by 7,344 theatres spread all over the world.

Do all these theatres show the foreign pictures? I doubt if even 1/3rd of the number must be coming the way of a single producing company. Isn't it therefore wrong to work the average on this basis?

And this painful arithmetical stunt is worked out with an idea to confuse the issue with silly and fictitious world figures twisted to suit the present argument for decreasing the duty on the foreign films.

If the gross returns on the best Indian pictures, which have not yet exceeded 15 lakhs of rupees, were to be subjected to this Gogtay's law of averages, the Indian film industry would show a terrible loss and would easily justify an argument for the Government to give its entire revenue as a subsidy to the indigenous film industry.

What one should like to know is by what remarkable stretch of reasoning or imagination does Mr. Gogtay require the authorities to take into consideration this painfully arrived at world average, to assess the value of films in India and to fix their taxation!

Haven't these films any independent value in India? And is the Government under an obligation to consider the huge overseas responsibilities of the foreign producers before taxing their films?

We had always credited Gogtay with some brains, but now we must perforce revise our opinion.

Mr. Gogtay says that an average foreign film collects about Rs. 10,634 in two years.

You will be surprised to know that "Marie Walewska" starring Greta Garbo grossed over Rs. 23,000 in 7 days at the Metro Cinema in Bombay. In the 2nd week the picture is reported to have collected another Rs. 20,000.

This single instance can prove the immense popularity of the foreign pictures that come to India.

An average foreign film, inspite of the competition of the Indian films, still collects a gross of Rs. 40,000 per picture and a good picture easily exceeds twice that figure.

If what Mr. Gogtay says is true, why don't the foreign producers publish audited figures of their takings all over India in support of Mr. Gogtay's



ST. XAVIER'S COLLEGE.

# ABDULLA FAZALBHOY TECHNICAL INSTITUTE

BOMBAY 1.

1. Radio Service Course
2. Wireless Telegraphy Course.
3. Projectionist Course.
4. Photography Course.

The Winter Session of the Radio and Cinema Courses of this Institute opens on the 3rd January 1939. The Courses of study are of short duration from six months to one year; the least standard of admission is the knowledge of English and Science corresponding to the Matriculation standard, the matriculation certificate itself is not essential. Candidates with higher qualifications such as I.Sc., B.Sc., B.E., etc., can join the Senior Classes. The courses of study aim at developing primarily the practical ability of the pupils in extensive laboratory and workshop practice closely approximating working conditions met with in later professional life.

The Institute is open to students from all parts of India and from neighbouring countries, the admission is however by regional quota and takes into account the demand of the trade in preference to the number of applicants from a particular area. Candidates should avoid disappointment by applying early and reserving admission in the prescribed manner.

"Detailed prospectus for all courses on application."

Write the name, the address and the Province clearly and ensure a prompt reply.

argument? Let us have figures of pictures like "Adventures of Marco Polo", "Hurricane", "You Can't Take It With You," "Marie Waleweska", "Goldwyn Follies", etc., etc.

And if what Mr. Gogtay says that hardly Rs. 3000 per picture is got by these producers after paying all the taxes is to be believed, we would like to know how these producers can afford to maintain several big and overstaffed offices in different cities of India, maintaining a monthly expenditure of nearly Rs. 25,000.

If the business in India does not pay the foreign producers, why do they carry on the pretence of running it? India does not feel obliged to the foreigners for providing an entertainment which is more often vulgar than otherwise.

And inspite of this imaginary loss to those good hearted foreign producers, the footage of foreign importations into the country has been steadily on the increase during the last ten years, as is obvious from the custom figures given below:—

## FOREIGN FILMS INTO INDIA

Year	Total footage Imported:	Assessed value of films in rupees.	Value of Import duty in rupees.
1927-28	10,372,288	20,28,975	Figures from 1927 to 1931 not available separately.)
1928-29	10,792,341	19,81,911	
1929-30	10,247,051	19,06,341	
1930-31	10,179,699	19,60,495	
1931-32	8,979,862	17,10,000	5,29,165
1932-33	9,501,023	19,10,051	6,76,192
1933-34	10,826,366	27,79,462	9,16,571
1934-35	9,026,731	24,88,818	8,80,483
1935-36	8,820,808	25,80,421	9,65,926
1936-37	9,407,888	24,89,887	9,24,498
1937-38	22,278,338	38,14,738	10,22,931

These figures show that the business of importing foreign pictures into India has been paying the foreigners rather too well, to enable them to increase their activities from year to year. Surely, no one would call these hard boiled foreign businessmen fools to run and increase a business that didn't pay them.

And yet Mr. Gogtay would have us believe that foreigners were running a losing show for the health of our people. Tell us another Mr. Gogtay!

## QUOTA ACT?

Mr. S. Satyamurti, M.L.A. (Central) has been asking some pertinent and important questions to the Hon. Sir Muhammad Zafrullah Khan, the Commerce Member of the Government of India, with regard to the Indian film industry.

We reproduce below the questions and replies in toto:

**Mr. S. Satyamurti:** Will the Honourable the Commerce Member be pleased to state:

(a) whether in respect of the sanction of cinema films for exhibition, Government have considered, or propose to consider, the question of imposing a quota to Indian films being exhibited:

(b) whether Government have been addressed on this matter by the industry concerned; and

(c) whether Government have come to any decision; if so, what it is?

**The Honourable Sir Muhammad Zafrullah Khan:** (a) Government have considered this question.

(b) Yes.

(c) Yes. The matter primarily rests with the Provincial Governments.

**Mr. S. Satyamurti:** So far as the Government of India are concerned, since they have considered the matter and they have come to some decision, may I know what the decision is?

**The Hon. Sir Muhammad Zafrullah Khan:** That is what I have said in answer to part (c). They have come to a decision and the decision is that

the matter primarily rests with the Provincial Governments.

**Mr. S. Satyamurti:** Will the Central Government address the Provincial Governments in view of the fact that this is a matter of an all-India importance—I am not saying that it is Federal or Central—and in view of the necessity of developing on proper and sound lines the Indian film industry.

**Mr. N. M. Joshi:** Do it in your seven provinces.

**The Hon. Sir Muhammad Zafrullah Khan:** I have no doubt that the Honourable Member's question will come to the notice of the Provincial Governments.

**Mr. K. Santhanam:** With reference to part (a) of the question, may I know whether the Provincial Governments have got the power to restrict the importation or exhibition of foreign films?

**The Honourable Sir Muhammad Zafrullah Khan:** This is a constitutional question, but so far as the Government of India are concerned, the Honourable Member will infer from the reply to part (c) of the question that Provincial Governments have got power to deal with this matter.

"Do it in your seven provinces" said Mr. N. M. Joshi—the non-Congressman. Was that a challenge to our Congressmen?

There is a tide in the affairs of men which  
taken at the flood Leads on to Fortune:

and  
that is  
**LUCK**

Ready for Booking: **The Mayura Films Limited, MADRAS.**

**"HEAR THE SONG HITS ON THE ODEON RECORDS"**





Mrs. Jyotsna Bhole

★ Jyotsna Bhole

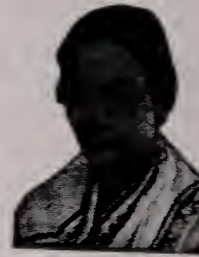
T. M. { 'Bala Hans Ekdana'  
8347 { 'Kutil Tuzi Tarha'



Miss Jayashree



Mr. Desai



Miss Belwalkar



Hear this trio on

D. A. { 'Sakhye Jivan Ras.Ras Le'  
5528 { 'Alo Tuzya Dwari'

Do hear the Record of the famous Imitator Shri. Ghodke D A. 5517 "**DARUBAZ**"

THE NATIONAL GRAMOPHONE RECORD MANUFACTURING, CO., LTD.

Telephone No. 251S1

110 MEDOWS STREET, FORT, BOMBAY

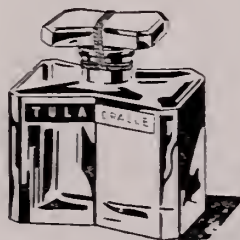
FACTORY AT WADALA



BEWITCHING

**TULA**

PERFUME



**Dralle**

DRALLE'S **Tula** a charming perfume as modern as television as elusive as a dream. It is the choice of most fashionable women throughout the world. The ever growing popularity of this preparation is the best testimony of its unrivalled Quality, Fragrance and Purity.

*For Free Sample, Send Half Anna Stamps to Cover Postage.*

Agents:

**A. V. R. A.**

**Adycappa Chettiar,**

Lalsing Building,  
Near Crawford Market, 52, Bunder Road,  
Bombay 2. Madras.



4 Stages of Romance  
From the top:

1. Ah! A Dove!
2. Acquaintance
3. Prosecution
4. Conquest.



● See Baburao Pendharkar  
doing all these in  
"DEVATA"

A Huns Picture

The girl is, of course,—  
Meenakshi—





# ★ A Crore of Rupees Dissipated

## Foreign Pictures Must

### 70 LAKHS SENT OUT EVERY

By: BABURAO PA

One good thing about rumour is that it gives new impetus to life and sets people thinking. One such rumour which persists in repeating itself is that the Government of India recently thought of increasing the assessment value and the import duty on the foreign films coming into India.

Following the time honoured routine the Central Government is reported to have sent the case for this proposed taxation to the Collector of Customs, Bombay, who in turn called upon the local distributors of foreign films to submit their objections to the increase of the assessment value and the import duty.

And again rumour goes on to confirm that some of these distributors managed to convince the local Collector, of course by manipulation and strange arithmetic of figures, that the distributors of foreign pictures do not actually make any profits on their business in India.

The Collector of Customs, who is not expected to be conversant with the technical aspect of this business of film distribution, does not seem to have needed much persuasion to report to the Central Government that for a year at least, things should be as they are at present.

This is rumour, but it assumes a semblance of being a fact, when one reads the painful attempt which is being made by the Editor of the "Motion Picture Magazine" to confuse the issue by presenting fictitious figures in support of the argument that the foreign distributors are hardly making any profits on their activities in India.

"The Motion Picture Magazine," on its own confession is a subsidized instrument of propaganda, maintained by the leading foreign

producers. And when a subsidized paper makes a laboured attempt to distort facts, affairs look suspicious.

Neither the people nor the Government are expected to be convinced by the propaganda, primarily based on a fictitious data and necessarily broadcast with a design, because it comes from a paper the existence of which is dependent on the goodwill of the interests it represents.

While these people seem to have temporarily succeeded in choking off the proposed taxation by marshalling misleading figures, we hardly think that matters should rest there.

If at all there is a strong case from all view points, economic, commercial and national—to justify an increase in the assessment of value and in the import duty, this one certainly is. The Government of India should not be satisfied with the one-sided eye-wash which the foreign distributors have for the present served.

#### 27 LAKHS A YEAR IN ORGANIZING

The other side of the picture is the real and truthful one. Let us get to the facts:

Nine major companies operate in India, namely, Metro - Goldwyn-Mayer, Paramount Pictures, Universal Pictures, United Artists, Warner Brothers, 20th Century Fox, Columbia Pictures, R.K.O. Radio Pictures and Humayun Pictures.

All of them have their own offices at the following 8 centres in India: Bombay, Calcutta, Madras, Lahore, Delhi, Karachi, Rangoon and Colombo.

Every one of them spends between Rs. 25,000 to Rs. 30,000 per

month on the maintenance of these offices. Which means that a single company spends over 3 lakhs of rupees per year on office maintenance. Therefore amongst nine companies, they must spend over Rs. 27 lakhs per year in managing their establishments.

Out of these 27 lakhs:-Nearly 30 foreigners, (Americans, Englishmen and others) take approximately 12 lakhs of rupees per year, an average of Rs. 40,000 a year per head—nearly 45 per cent of the total expenditure. Nearly 12 lakhs are paid in rent, taxes, conveyance and other expenses while an approximate balance of 3 lakhs of rupees is distributed amongst 500 Indian employees—which works out at Rs. 600 a head per year i.e. Rs. 50 a month per man.

It is hardly necessary to mention that the efficiency of these foreign organizations is entirely due to the Indian staff. Not only that, but their huge returns are all secured by the Indian employees on the staff.

#### SINECURE JOBS

Some of these foreigners who grace the gilded chairs which return between Rs. 40,000 to Rs. 60,000 a year, with free transportation both ways to America or England with a six months' leave after a tiresome spell of three years with the "damned natives" and in that "bloody hole", and a substantial floating insurance against death, injury or mosquito bite, to say nothing of the free residential quarters in the most fashionable quarters of the city, occupy sinecure posts.

If you meet some of these men with their stupid glassy stare rolling about in expensive motor cars and drinking like seasoned toppers

# Foreign Entertainment

## e Taxed Heavily !

### AR AS NETT PROFITS



Baburao Patel

nett per year to their principals in America and England.

The following table shows a nearest estimate of remittances sent within a single year by the different companies:—

In Lakhs of Rs.  
per year.

1. 20th Century Fox	14
2. Metro-Goldwyn-Meyer	12
3. Paramount	8
4. R.K.O. Radio	9
5. Warner Brothers	6
6. United Artists	10
7. Columbia	4
8. Humayun	4
9. Universal	3
Total	70

These figures may be wrong as annas and pies are not quoted in the usual fashion of an auditor's report, but if the foreign distributors think that these figures are misleading, all that they have to do is to get the Government Auditor to certify their books and publish the correct figures.

Perhaps the audited figures might exceed the figures quoted above.

There never was a better case of a more flourishing business for fresh taxation.

The Government of India must not only increase the Import Duty on these foreign films but **must** also increase the assessment value.

#### REVISE THE ASSESSMENT VALUE!

The present assessment value is 7 annas per foot for the purposes of levying the import duty. Does

(Continued on page 48)

in expensive restaurants and clubs, you will be convinced of the remark that Dame Fortune is Blind—Stone Blind.

Add to this guaranteed income another 25 per cent by way of bribes from exhibitors, presents from the staff and income from stealthy exhibitions of special shows to our "native" state princes and you will get correctly the life and income of some of the foreign "bosses" of the foreign distribution offices.

All this when the "damned natives" slave to keep the Union Jack and the Stars and Stripes flying aloft.

#### THEY BLEED THE EXHIBITORS!

These foreign companies spend over Rs. 13 lakhs a year in publicity—to be correct: **cause to be spent**, for, in their agreement with the local exhibitor—which agreement, by the way, is called a license granted by the Distributor to the Exhibitor—a pertinent clause reads as follows:

"The Exhibitor, in order to ensure the Distributor proper exposition and advertisement of the programmes to be delivered hereinunder for Exhibition in the Exhibitor's theatre agrees to spend a minimum average per programme for newspaper, bill board, handbills, special display advertisements in relation to each separate programme and in instances of Super Road Show Productions to spend a minimum average of at least twice the usual sum for each picture for the said purpose. If no sum has been specified in this clause at the time of signing of this agreement it is understood that the Exhibitor shall spend for the first-named aforesaid purpose for each programme the highest sum which he

has spent and/or caused to be spent for any picture shown in his theatre during the past 12 months, and in instances of Road Show Attractions a sum equal to double that amount".

And once again the "damned natives" spend their hard earned money to float the foreign pictures and very often a part of this Indian money contributes to the publicity of pictures like "The Drum," "Bengal Lancers" and "Clive of India" which pictures do nothing better than slander our country.

That is a misfortune of being an Exhibitor of foreign films.

#### GIVE US THIS "LOSING" GAME

According to the "Motion Picture Magazine" the foreign distributors are playing a "losing" game, perhaps for the benefit of India. And yet these charitable people have not restricted their activities from year to year. Here is a table showing their imports into our country for the last 5 years and the duty paid by them

#### Number of Foreign Films Imported into India and Import Duty Paid:

Year.	Features.	Shorts and news reels.	Import Duty paid on these in rupees.
1933	449	1491	9,16,571
1934	417	1470	8,80,843
1935	397	1416	9,65,926
1936	399	1425	9,24,498
1937	395	1181	10,22,931

These figures show a firm and steady tone, and prove beyond doubt that these people are doing well, indeed too well.

#### NET PROFITS OF 70 LAKHS PER YEAR!

And after meeting all this huge expenditure in office maintenance, publicity, taxation, etc., these nine companies still remit over 70 lakhs



# PICTURE OF THE SEASON!

---

**Krishin** Movietone's

# Z A M A N A

*The enraptured sweetness of breathless young love . . . .  
Brave young hearts laughing through their tears . . . .  
clenching their fists to tussle with life . . . . The World  
will thrill, laugh and cry to the golden moments of this*

# Z=A=M=A=N=A

W I T H

PADMA DEVI - NAZIR - GULAB - O. K. DAR

AMIRBAI KARNATAKI, HANSA WADKAR, MAJID, MASTER VASANT & GOPE

★ Directed by:  
RAM DARYANI

It's a Krishin Picture

★ Story by:  
K. S. DARYANI

## NEXT CHANGE AT THE IMPERIAL

IT'S A ROYAL RELEASE

GET ZAMANA RECORDS AT "HIS MASTER'S VOICE"

---

---

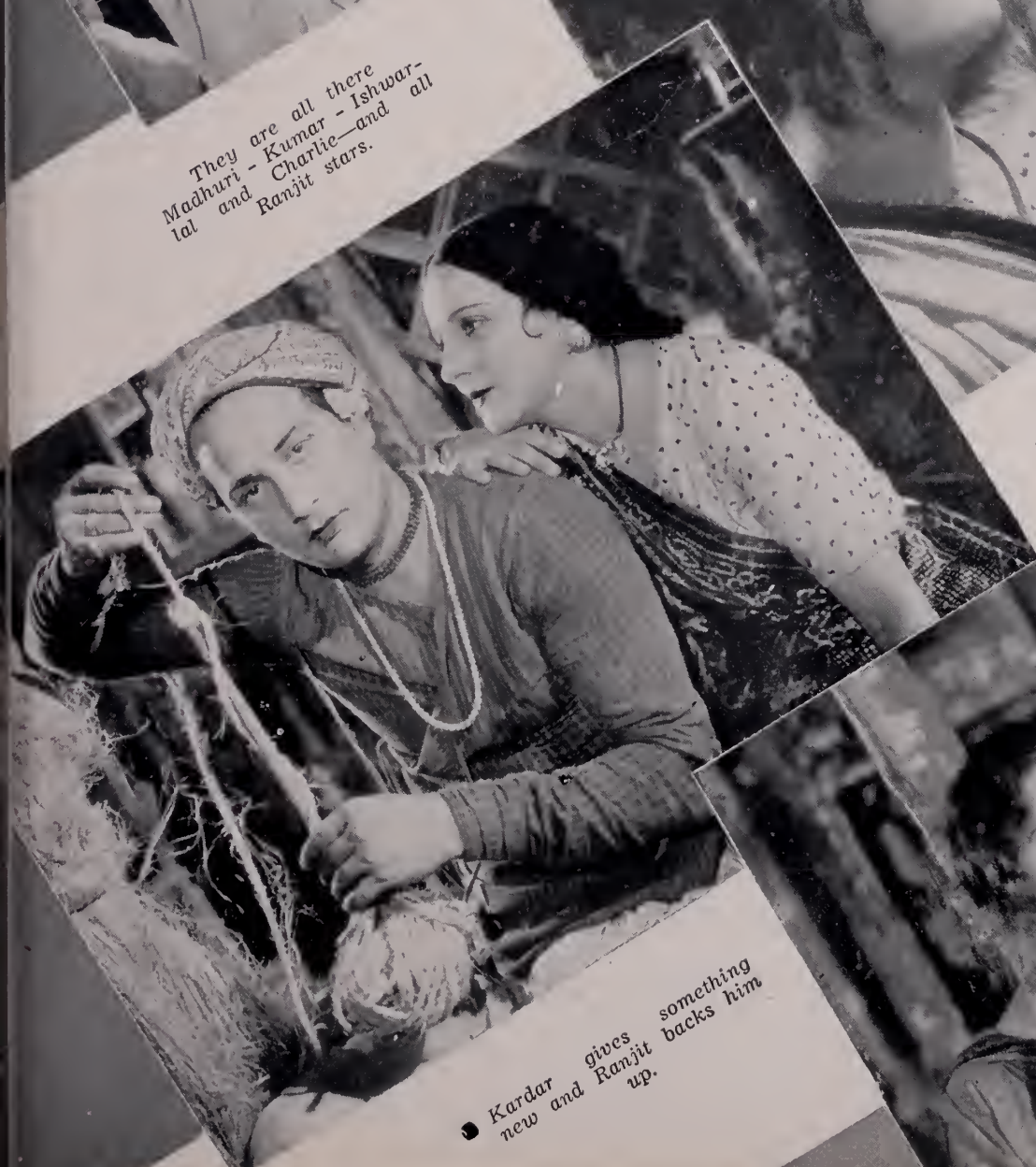




● Shots from Kardar's next picture at the Ranjit Studios.



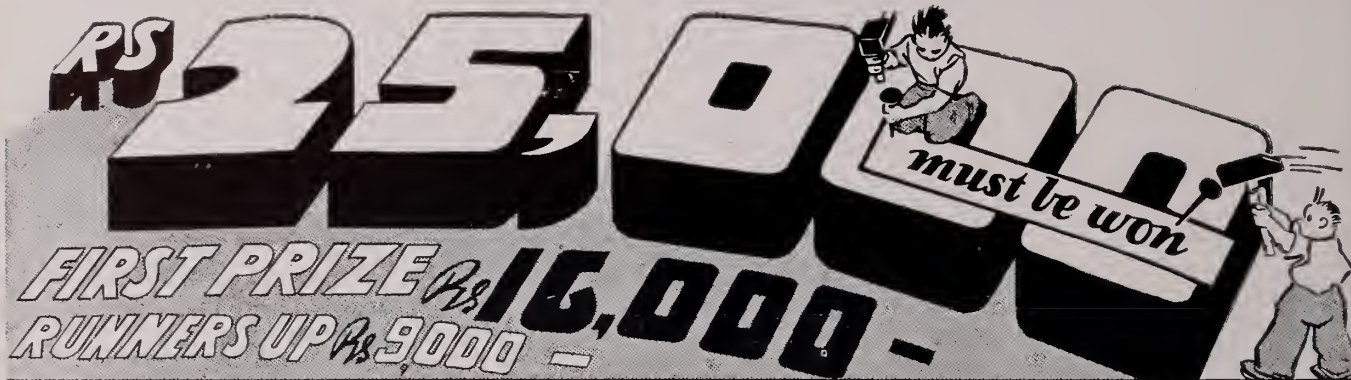
They are all there Maadhuri - Kumar - Ishwarlal and Charlie—and all Ranjit stars.



● Kardar new and gives Ranjit something backs him up.







## EXTRA PRIZES

Rs. 25 Cash Bonus and Handsome Fountain Pen for each One Error solver. Bonus Award Value Rs. 10 for each Two Error solver. Special Gift for each Three Error solver. Consolation Bonus for each Four Error solver.

## FREE ENTRIES

### "COMMONSENSE CROSSWORD" No. 136.

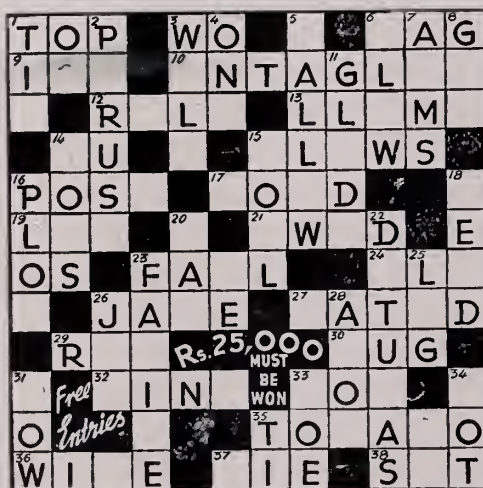
As our artist hammers home in the sketch above no less than Rs. 25,000 *must be won* in this Offer! Thus once again you will have the opportunity of swelling your bank balance with a Five Figure cheque, or, failing top honours, with a proportionately substantial recompense for your endeavour. And once again are the premier awards supplemented by unlimited attractive Extra Prizes. Which, you will agree, furnishes several very excellent reasons why you should get busy without delay on the Practice Square below :

#### CLUES ACROSS

1. By solving the Clues of this puzzle carefully you may well secure this place in the prize list
6. Slang term for a cigarette
9. Frozen water
10. Stone or gem in which the design is hollowed out
12. To vex
13. South American beast of the camel family
15. Most lovers ultimately find that even the most attractive and fond female has these !
16. Undiscerning people are apt to form a hasty opinion of a man's ability from his . . .
17. One's outlook on life is very largely governed by one's . . .
19. Sheltered side of a ship
21. Debts are, until repaid
23. The young and romantic often find it agonising to this badly in love
24. Beverage akin to beer
26. Attractive young women unintentionally provoke many a spiteful one
27. Henpecked husbands have frequent cause to regret being this
29. Male sheep
30. Strong pull
32. Impressionable young men are apt to be easily exploited by a cunning one
33. In favour of
35. This red fruit is commonly used in salads
36. Often it is not until a man gets this that he begins to realise how serious a thing is life !
37. It is usually obvious when this has been carelessly made up
38. Fixed

#### CLOSING DATE DECEMBER 9th

N.B.—The Entry Fee in this Competition is Re. 1 per entry and Entry Squares will be published in the issues of November 20th and 27th.



ONLY ENTRY SQUARES  
CUT OUT FROM

"THE ILLUSTRATED WEEKLY  
OF INDIA"

of November 20th or 27th  
will be accepted

#### CLUES DOWN

1. Alas ! we often fail to appreciate the value of this when we are young and headstrong
2. To read attentively
3. Being frequently imposed on by someone is apt to make the most generous person this
4. Single in kind
5. Girl who has wide choice of admirers is seldom strongly attracted to this type of youth
6. Defect
7. Intentions
8. Portuguese India
11. Open space in a forest
14. Often the man who has many these is his own worst enemy
15. Threats or abuse achieve little effect on person who is by nature this
16. Those who do this with patience and intelligence usually achieve their goal
18. Many a self-confident youth in his early "twenties" feels he is too old to "—" advice from elders
20. Committing a thoughtless blunder is apt to make an earnest young man feel this
22. Indian plants which have narcotic properties
23. Extreme scarcity of food
25. One of the limbs by which we walk
26. Children love this conserve of boiled fruit
28. Tiny particle
31. Noisy squabble
33. Enemy
34. In order to ensnare him a woman will often pretend that she doesn't care a "—" for an ardent admirer

**COPIES AVAILABLE FROM ALL NEWS AGENTS**

# THE EDITOR'S MAIL

*Readers "when you are worried" write to me. I will do my best in serving you. Serious matters will be treated seriously, while flippant letters will receive like replies.—The Editor.*

**From: K. Kutumba Rao (Masulipatam).**

I heard that "Tulsidas" was once produced as a talking picture and one Mr. Joshi had worked in it. Who is Mr. Joshi and what is he doing now?

You have heard correctly. Digveer Cinetone, under the management of Mr. Narayan Devare, had produced "Sant Tulsidas" with Mr. G. N. Joshi in the lead. Mr. Joshi is a law graduate, but does not practice as such, music being his first passion. He is now associated with the Gramophone Company, and if you like his songs, why not purchase some H.M.V. records?

**From: J. N. Jagethi (Sitapur).**

You seem to be sweet on Devika Rani. But what do you think of Kanan Bala as seen in "Vidyapati"? Don't you think she excels your Devika as an artiste in this picture?

I always said that Kanan Bala had given a wonderful performance in "Vidyapati". There were two reasons for this. One being an exceedingly sympathetic role, and the second being excellent direction. In a similar role, Devika, perhaps, would have given an equally good performance under the same conditions. But Kanan had another strong point in her musical talent. Comparisons are not always happy, still, I think Devika is likely to prove a better artiste from a versatile angle than Kanan. This is because, we have not seen much of Kanan still.

**From: Miss Sushila Devi (Calcutta).**

Where is Raja Nene who worked in the "Unexpected"?

He is now on the shelf in the Prabhat Studio.

Remembering Shanta Apte's caning exhibits in pictures and in life, I think she has more vigour and strength than is found in the women of our country.

You have forgotten courage. It needs courage as well to do what Shanta Apte has done, apart from the fact that conviction may have urged her to do so. It is a sign of the good times that are coming to our country, that our women should shatter the shackles of eternal bondage to men. On my side, Shanta Apte's action has not left behind any bitterness, as I have always admired courage in any form or shape, either in men or women.

**From: V. Ramaswami (Erode).**

Who is superior in singing? Saigal or Sanyal?

In actual singing Saigal is more melodious. In exact music, Sanyal is better.

Which is the better picture, "Jeevan Prabhat" or "Nirmala"?

From a pictorial point of view, "Jeevan Prabhat" was better. But as a theme, "Nirmala" had a better story.

**From: Zaffer Alli (Bandra).**

Can you possibly tell me why Devika Rani has not sent me her photograph inspite of my request? The other day, my friend received Devika's photo without having asked for it. And this unsolicited photo created trouble in his peaceful home—his wife having become wild with him?

It seems that your friend has misguided you in telling you that the photo was unsolicited. Besides, how was Devika to know that your friend was a married man. As regards yourself, I suggest that you write to her again, but tell her in clear words whether you are married and if so, say that your wife is not a jealous lady. If you give her this assurance, she will feel herself protected.

**From: Nuruddin Sultan Aly (Poona).**

Why are the Indian films so long? Can't we get some short features with some news-reels?

Yes, you will get what you want in time to come. At present, the producers are compelled to meet a demand which has been created by the early chaos which is natural in a budding industry. The general idea is, providing a programme for 2½ hours and not telling the story or delivering a message. When producers realise the exact mission of their life, they will give pictures which the people want.

Name the best Indian picture which is recently produced.

The one I liked much as an intelligent spectator is called "Adhikar" and is produced by N.T. Your opinion may be different, nevertheless, don't miss this picture as an intellectual.

**From: S. J. Tanna (Pretoria—South Africa).**

In the "Picture Show", an English cinema paper, I read that Ramon Novarro has become a Yogi. Is it true?

In America any one can become a Yogi. It is a pastime of the rich, which provides good publicity.



Don't be surprised if you learn next that Sabu has become a Saint.

I read in your paper that Prithviraj is a better actor than Saigal. If that is so, why don't the New Theatres pay him more than Saigal?

Because Saigal has a gold mine in his throat.

Baburao Pendharkar, whom you call the best character actor in India, must be earning a lot. Can you tell me what he earns per month?

Since he has become a producer, all that he has earned is a debt. He used to do pretty well, before he took up this new role.

From: Swadesh Kumar (Meerut).

I want the private addresses of Ashok Kumar, Prithviraj and Leela Desai. I need their photos in natural poses.

Do you presume that they are unnatural when they pose for photos in the studio? Besides, I don't know their private addresses and I have no need to.

From: L. M. Karulkar (Bombay).

Is it true that Shanta Apte intends going to Hollywood after 1940? ..

Till she goes, what is wrong in believing so?

From: L. Venkatrow (Rajahmundry).

Is Vithal alive or dead. Has he given up film acting?

He is alive. Now he lives and does not act.

.. Who gives the best melodious music from the following:—Shanta Apte, Uma, Kanan, Devika Rani, Ratnaprabha and Bibbo?

For sheer music, Ratnaprabha leads the way. In lilt Kanan becomes a close second. Uma is sweet to hear. Shanta Apte displays cultivated talent. The other two are not known for their music.

Which company in India produces the best picture from the view point of variety and quality?

New Theatres.

Can any film star in the world act the part of a villain better than Boris Karloff?

Villany in life or in the pictures has many facets. Boris Karloff is not at all a big actor according to my conception of acting. Nature seems to have prepared him for horror roles. He adds very little to that by any acting.

From: V. N. Kak (Ajmer ).

What has happened to Raja Sandow?

Indeed! what has happened to him? I don't think anything can happen to Raja the way I know him. I know something happens to those who meet him.

# GIFTS

## OF SHEER DELIGHT

Whether for X'Mas Presents  
or New Year's Gifts

*Inspect our interesting stock*

Carved Ivory, Sandalwood, Walnut & Camphor wood Boxes.  
Best carved Jade & other Stoneware. Mahjong Sets, Kashmere  
Embroideries, Papiermachie, Persian and Indian Carpets.  
Plain & Printed Silks, Sarees, Borders, Silverware & Jewellery.

BEST BARGAINS

IN

X'MAS SALE

AT

**POHOOMULL BROS.** (India)

275 Hornby Road

Fort, BOMBAY



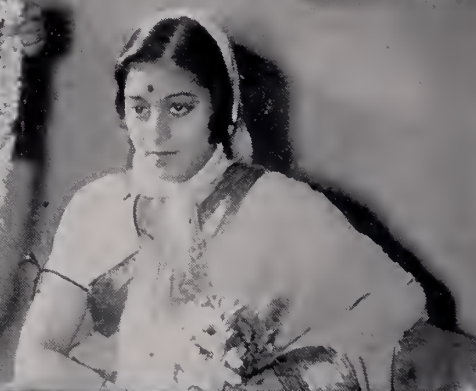
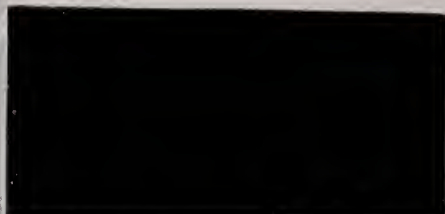
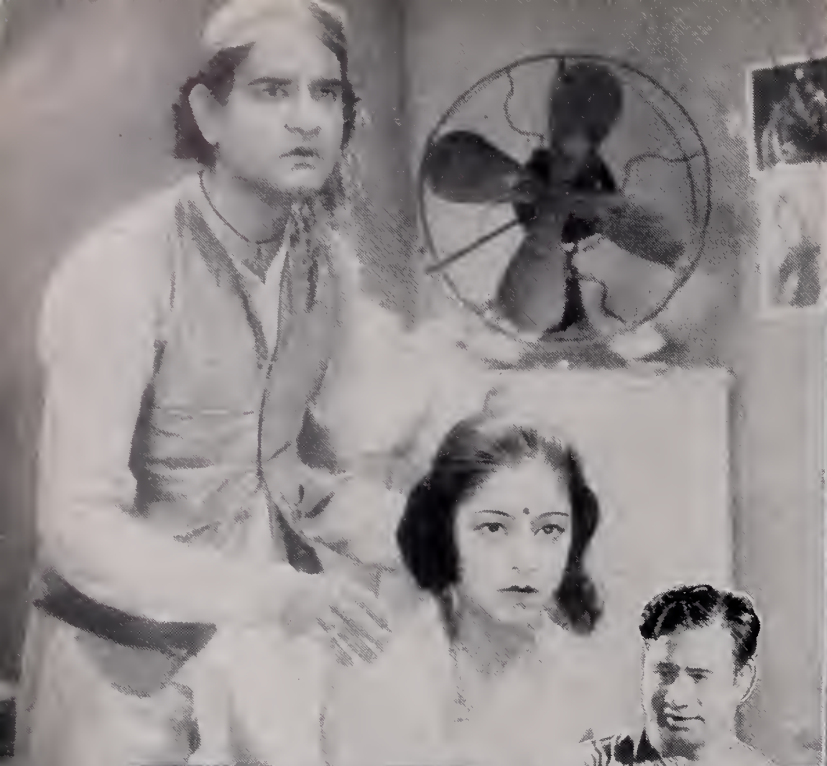
Artistically Carved Ivory Elephant.

tenuka, Meera and Maya  
eam together in "Bhabi"  
he next social story by  
Bombay Talkies.





● Shots from "The Street Singer" a New Theatres picture now running at Minerva Talkies, Bombay.



Rate the talents of the following actors: Baburao Pendharkar, Barua and Keshavrao Datey.

You have done so yourself.

From: J. K. Rao (Parvatipur).

May the Andhras know why the editor of "film-india" never speaks a word about the Andhra stars in his mag?

When the Andhras themselves do not proclaim their existence, why should I, of all people, go and wake them up? Why don't the Andhra producers tell the world that they have stars? Even a thief would not rob one if the possessor didn't let the world know that he has gold in his house.

From: R. S. Mudaliar (Madura).

Who is the girl whose photo we find in the advertisement of the Bombay Telephone Co.? Is she a film star?

Yes, she is the new Wadia starlet and known to the screen as Pramilla. Previously, Pramilla was working with the Imperial Film Co.

From: M. V. Krishnayya (Nellore).

What are the present whereabouts of Chandramohan and Vasanti?

Chandramohan is working in "Pukar" which is being produced by Minerva Movietone, while Vasanti will be seen in "Sant Tulsidas" and "Achoot" both under production at the Ranjit studios.

Who looks more handsome of the two? Kumar or Jal Merchant?

Tastes differ. I like Kumar.

From: L. Ashoke (Poona).

Has Mrs. Shantabai Hublikar, Prabhat's new star, done any screen work before?

To the best of my knowledge, she has done a small role in Kolhapur Cinetone once. Thereafter, she has given a bit of her music in "Sathi" produced by Nataraj Films.

From: G. S. Saxena (Lucknow).

How do you rate the acting and singing talents of the following: Vasanti, Bimla Kumari and Prabha?

Vasanti is easily the best both in acting and singing. Bimla comes second.

From the child stars, Parsuram, Ram Marathe and Mahalingam, whom do you like most?

Mahalingam is easily the best.

From: A. S. P. Bhimji (Dar Es-Salaam).

Can you judge the ability of an actor when he has appeared on the screen only once?

Yes. If his performance is good, I can also foretell his future. Not that I am an astrologer, but because I have seen too many pictures which experience helps me to size up the talents of a budding actor.

Have you ever thought of publishing the reports of the Bombay Board of Film Censors?

Why should I, when I can use the same space for more interesting material.

Is there any film actor, who apart from his professional work, takes a keen interest in political affairs?

If you mean national politics, none. But in studio 'politics', most of them do plenty of wire pulling.

From: T. M. Hamsa (Madras).

I am in deep silence about Mr. Jal Merchant and Miss Zubeida. Why?

You are becoming a yogi.

From: A. Purushottam Rao, (Ponnur).

I am an admirer of Nalini Tarkhud. What do you think of her?

Go ahead with your admiration and why do you worry about what I think of her?

If I edit a cinema magazine, and if I write something about Shanta Apte, will she travel from Poona to Ponnur with a stick in her hand and accompanied by her brother and sister to see me?

That will all depend on what you write. However, the experiment is worth trying, if you don't lack courage.

From: T. N. Srivastava (Jhansi).

I think Kumar to be the greatest actor of the Indian screen? Do you agree?

No!

As a villain, who acts better: Nawab or Kumar?

Nawab.

From: V. Srinivasan (Madura).

Which is the best and biggest studio in India? The best and the youngest director, the best and the youngest cameraman, the best and the biggest distributor, the best and the youngest actor, the fattest and the leanest actor, the best and the youngest actress, the best singer and the best baby star.

You have forgotten one item. Ask me which is the best film magazine?

From: Shanti Shah (Dacca).

I love Padmadevi's film acting? Do you?

Ask me another.

Will you please print your photo?

I did it once and I didn't get any proposals. I don't think it is worth risking once again.

From: Tehmul D. Elavia (Deolali).

Please let me know who will act in the picture "Daughter of India" which the foreigners are going



to produce; and will the picture be produced in English or Hindusthani? ..

At present nothing definite is decided by the British National Movietone, who intend producing this picture. One Mr. John Corfield who is the director of the concern recently paid a short visit to India for a reconnoitering tour to find talent and to complete preliminary arrangements. But he had to return suddenly leaving that work half done. The picture will be in English and the producers intend to employ Indian artistes as far as possible.

**From: S. K. Moorthy (Shimoga).**

What are the qualifications of Shantaram, Devaki Bose and Barua?

Intelligence, opportunity and luck.

**From: N. K. Sharma (Vizagapatam).**

Are Baburao Patel and Baburao Pai related?

Not the way you think, but having known each other for a number of years, we should be related as friends. However, one can never be sure, as Baburao Pai being the agent of Prabhat can enjoy the privilege of disowning friendship if circumstances so demand. From my side, however, Baburao Pai, is of course, the right type for a good life long hand shake as a friend.

Why should not Miss Padmadevi act in some good pictures?

If you mean big pictures, don't you think that one should get a chance to do so. Chances like this need more luck than talent. If you mean a good picture, see "Zamana" produced by Krishin Movietone and tell me what you think of her histrionic ability.

Why is Kanan Bala called Kanan Devi after her appearance in "Mukti"?

Sounds like a promotion in respectability, doesn't it? But Devi strikes one as a bit older than Bala. Don't you think that there is more romance in the word 'Bala'?

**From: K. Sambasivam (Kumbakonam).**

Prabhat is still some way behind N.T. and Bombay Talkies, in point of technique, mounting, production methods and general presentation.

Do you really think so? Don't you see that with every picture they are fast improving?

**From: K. Koteswar Rao (Masulipatam).**

From the technical point of view which is the better picture from the following: (a) "Tukaram" and "President". (b) "Gopalkrishna" and "Dharati Mata"?

Purely from the technical point of view, "President" and "Dharati Mata" are certainly better pictures.

**From: A. Balaji (Kandukur).**

Suppose I send some sweet kisses impressed on chocolates to film stars, will they relish them?

Why should they?, when they can buy chocolates without such cheap kisses? And besides, where is the guarantee that there won't be any germs of disease on the chocolates sent by you.

**From: D. S. Dani (Godhra).**

Why don't the Bombay producers engage music directors like Pankaj Mullick and R. C. Boral?

Just because, they don't get men of the calibre of these two directors.

**From: P. Arumugam (Madras).**

Will Mr. Shantaram direct philosophical pictures like Mr. Barua? ..

Shantaram being a director by profession, he would not refuse to direct philosophical pictures. The question, however, is whether discerning people like you would like them as much as you like Barua's pictures.

**From: V. Umamaheshwarudu (Cuddappah).**

How do you gather news for "filmindia"

I don't gather it. I create it.

**From: P. S. Umapati (Madras).**

At present who is the highest paid star in India. What is she paid and why?

Sabita Devi claims this distinction. She is paid nearly Rs. 3000 a month and I don't know why?

.. I am in the habit of seeing pictures very often, with the result that my eyesight has become defective. Will you please suggest some method of seeing films without spoiling my eyesight?

If you are a married man ask your wife to see the pictures and report the same to you. She will certainly add colour to any black and white talkie. In the alternative, sit far behind in an expensive seat, in a corner to the right of the screen and see the films turning your head slightly to the left. This method will lessen the strain.

**From: A. Manikaraj (Bangalore).**

Why does Prabhat prefer mythological and historical plays while New Theatres care only for social pictures?

Costume stories from History and mythology are easier to produce in comparison with social pictures which deal with a theme and have to be given a soul. However, Prabhat is nowadays showing considerable enterprise in the field of social pictures.

**From: B. K. Rama Rao (Mysore).**

I hear that Prabhat is going to produce "Lord Buddha" in the English version?

I have also heard so.

**From: Shanti Devi Pandey (Dacca).**

I am anxious to write stories for the screen. Will you kindly suggest some books on this subject?

A couple of recent books, namely, "How to write a Movie" by A. L. Gale and "How to write and sell film stories" by F. Marien, would help you a lot. I suggest that you order the books from the New Book Co., Hornby Road, Fort, Bombay. These are good books and they will tell you exactly how film writing is done.

**From: S. R. Rao (Masulipatam).**

Who is Enakshi Rama Rau? What is your opinion about her?

In private life she is Mrs. Bhavnani. She is a devotee of art and has worked a lot on the screen as an artiste. She has also taken part in amateur theatricals. As a lady of culture and education, I have immense respect for her efforts to serve art.

Is it true that Shanta Apte dislikes you very much? I am learning to think so nowadays.

Does Shanta Apte come from the renowned family of Aptes, who are known to be great scholars of Sanskrit?

No. She comes from a good Brahmin family and her father was a station master.

What is her hobby?

Considering her numerous activities, at present, it is a difficult question to answer.

**From: E. V. Mahamood (Cannanore).**

You always give the photos of film stars in tri-colour. Why? Are you fond of girls?

You seem to forget that I am a man. Any way, didn't I make up for it by giving you the tri-colour of Saigal in the last issue?

Why is there a cry for society girls to join the film industry? Can you deny that some of the present stars without being well born act very well in the films?

Who denies the histrionic talent of some of the girls you mean? Don't you think that an educated society girl would have perhaps done better with the same talent in the same role, owing to a better understanding of the character? Besides, society girls, would give our industry a status which it so badly needs at present.

Is there any book dealing with the technical side of the film which will be useful to the layman?

I suggest your reading "Films in the Making" by Robb Lawson, a review of which appeared in the November issue of "filmindia".

**From: K. L. Narasimhalu (Masulipatam).**

What was Barua before he joined the N.T.?

Till yesterday, a prince amongst men, to-day he is the prince amongst directors. To-morrow he might be the prince amongst producers. Don't you know that he is the son and heir of the Raja of Gouripur?



An interesting situation from "Ladies Only" a Sagar picture directed by Mr. Sarvottam Badami.



# **"Bauer" offers the finest**

## **IRRESPECTIVE of COST for Critical**

**ROXY all-frequency Sound-head:**—The sound reproduction unit which forms the heart of the talkie system is the finest in the world and is years ahead in design to other makers.

The drum over which the film passes drives a huge extra heavy size flywheel weighing several pounds through a double balanced gearless friction drive the design of which is such that the flywheel runs at about twice the speed of the film drum. This always keeps the speed of the film drum absolutely steady and constant and ensures the finest reproduction of the highest notes, which are lacking in most of the sound heads on the market. The optical system is of the highest quality and possesses exceptional precision and brilliancy of the light slit and guarantees reproduction of the highest frequencies and gives to the reproduction the clearness of the spoken word and true-to-life tonal effect of musical instruments. The length of the light slit and its position can be easily altered to suit varying sound track conditions and further the length of the light-slit can be narrowed even while the machine is running. The exciter lamp used is of the microscopically pre-focussed type and is instantly interchangeable. As it is pre-focussed no operator however ignorant he may be, can make any mistake when replacing the exciter.

### **"DE-LUX" Panel Type Amplifiers**

These are the highest grade of amplifiers it is possible to make and have an undistorted speech output 40% greater than the Excello amplifiers. They are tropical zone impregnated and specially designed for the Indian climate. They are built in two units:—

The smaller one, the "HSW" amplifier contains the pre-stages and use the following valves:

1 x AF 7; 1 x AC 2; 1 x AD 1 & 1 x AZ 1.

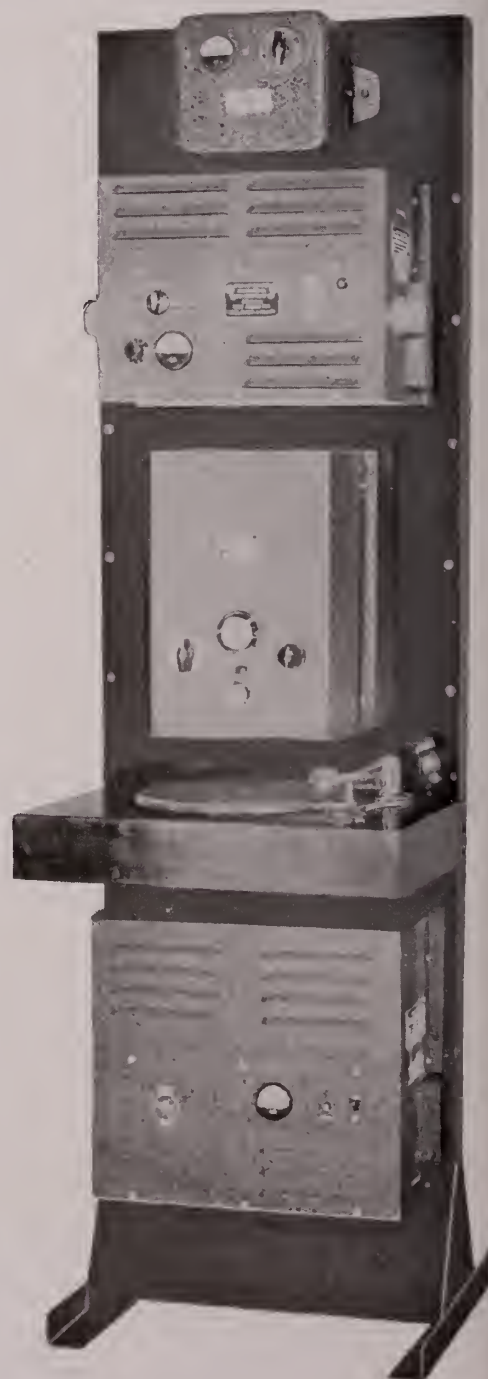
Fitted with: 2 photo-cell sockets. 2 photo-cell voltage regulators; connections for gramophone and microphone; film-gramo-mike change over switch; volume control; milliampmeter; neon indicator; and main switch.

The bigger one, the "HEW" amplifier contains only the end-stage and uses the valves given below:—

2 x RV 239 & 2 x RGN 1404.

Fitted with:—Milliampmeter & main switch.

The De Lux amplifier has a frequency curve flat from 40 to 12,000 cycles and its tonal quality is superb. This amplifier is recommended for use with the "Hi-Lo-PHONIC" Speakers, because of their frequency range. It is supplied mounted on the Panel which takes the following accessories and as per photo-



1939.

**"De-Lux" type Panel type Amplifier.**

# l Most Modern Sound System

## ers; And the price is reasonable too

graph they are mounted from top to bottom as follows:

1. Voltage regulator for increasing or decreasing the mains voltage so as to get the exact required voltage of 110 volts to the amplifiers.

2. The HSW amplifier with 2 sockets for 2 machines and Photo-cell voltage controls one for each machine.

3. The exciter lamp D.C. special Rectifier consisting of one Dry rectifier and choke, condenser, etc. with fuse and ammeter, with change-over switch from one machine to the other and with regulating rheostat to adjust voltage to the exciter lamp.

4. Gramophone unit with electric motor and a high class pick-up. This whole unit is demountable from the panel in case it is to be used in another room.

5. The HEW amplifier.

### The Heavy Duty "MAXIMUS II" Loudspeaker

This giant loudspeaker is capable of handling up to 25 watts without distortion and is the standard supply. It is fitted with a 13½ inch high efficiency cone and a built-in speech transformer with 500 ohms input. The field is universal for either 110 volts D.C. or 220 volts D.C. supply, and it can also be used on 110 volts A.C. or 220 volts A.C. by the addition of a rectifier unit which supplies 220 volts D.C.

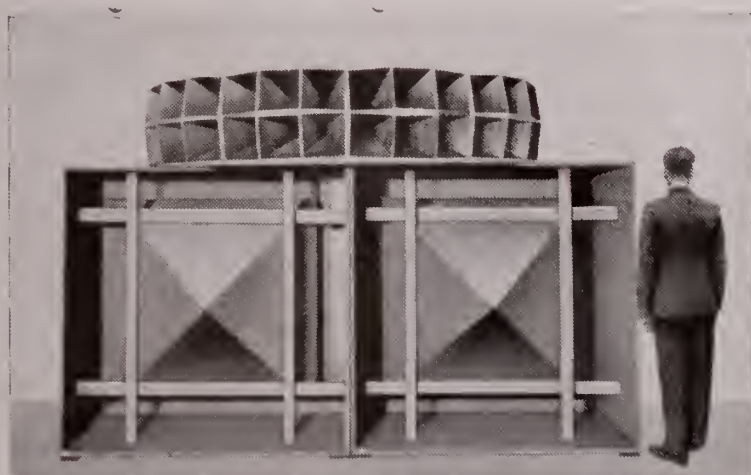
### "Hi-Lo-PHONIC" Cellular Speakers for high class theatres

It is a well-known fact that no single speaker can be expected to cover the full range of frequencies from 40 to 12,000 cycles. The best type of cone speakers available covers up a frequency range of only 60 to



4,500 cycles. Therefore it was found necessary that to cover up the full range of frequencies, it would be better to have two types of speakers combined together in order to achieve the full frequency range of 40 to 12,000 cycles. And hence our introduction of the latest "Hi-Lo-PHONIC" Speakers, using one Hochtone horn-type speaker for the higher frequencies and a special Tieftone cone-type speaker for the lower frequencies alone.

A filter is used with this combination which passes only the higher frequencies to the Hochtone unit and only the lower frequencies to the Tieftone unit. This filter also protects the Hochtone horn-type speaker unit because it prevents the



HI-LO-PHONIC Cellular Speaker

Model 5.

24 cell horn with 4 units for high frequencies.  
Double baffle with 4 cone speakers for low frequencies.



lower frequencies from being fed to it so that the diaphragm of this unit never vibrates unduly and so can never get damaged, as would have been the case if the lower frequencies were allowed to reach it.

The frequency range of these speakers cover 40 to 12,000 cycles and the multi-cellular directional horns distribute the sound to each and every corner of the theatre uniformly. For clarity of speech and highest quality reproduction of music—as if the artistes were present in person—there is nothing to compare with these speakers.

The "Hi-Lo-PHONIC" Speakers are available in 5 models suitable for theatres with sitting accommodations from 400 to 4000 seats and with horizontal angles from 60 to 160 degrees, and vertical angles from 35 to 60 degrees and suitable for handling continuous loads of 14 to 60 watts undistorted.

### The 1939 "EXCELLO II" High Fidelity Tropical Amplifier

The 1939 "Excello II" High Fidelity tropical amplifier with an output stage of 64 watts is of the latest design and specially manufactured to withstand the tropical climate and incorpo-

rates the following special features:

1. The mains transformer is specially designed to run on either 120 or 240 volts, 40 cycles and is of the open fully ventilated type.
2. Power resistance of the vitreous enamel type of large size.
3. All transformers, condensers, resistances, etc., of the fully protected tropical zone impregnated type.
4. All valve-holders and other insulating strips of the latest

high resistance composite material.

5. Incorporating a milli-ampere-meter in the 64 watt output stage, one Neon indicator, one on-off switch, one volume control, one tone control, one gramophone - film changeover switch, one socket for photocell input and plug-in connections for gramophone and an adjustable photocell voltage control, using 7 valves as follows:—

1 x AF 7; 2 x REN 904; 2 x RV 258 & 2 x RGN 1404,



1939.  
**EXCELLO II.**  
High-Fidelity Tropical Amplifier

## The International Talkie Equipment Co.,

Roxy Chambers

:: :: :: ::

New Queen's Road, Bombay.

Sub-Agents:

SARASWATHI STORES.  
FAMOUS PICTURES.

MADRAS  
BHUSAVAL  
DESAI & CO.

SONPAL TALKIE FILM SERVICE  
CENTRAL TALKIES.  
LAHORE & DELHI

CALCUTTA  
JETPUR



KANAN—

*In "Vidyapati" she became a star of stars overnight. Her lilting, melodious music captured a million fans for her. And now she will be seen once again in "Street Singer" a N. T. picture.*



# BRAHMACHARI

Whistling of Brahmchari, Songs  
Honoured by Congress Mayor.

Unprecedented Honour to Brahmachari

Bombay, 28th November.

Four very notable events occurred last week in Bombay & Poona in connection with the 'Royal' Jewel 'Brahmachari' of Huns Pictures, where it is now running into the 13th week.

The first of these notable events was:—

Public Debate on "Brahmachari" under the local 'Anti-literary Autocracy League' on Thursday the 24th inst. at 9 a.m. at the Majestic Cinema under the chairmanship of Prof. Gajendragadker of the Elphinstone College. Mrs. Shantabai Kashalkar, Lady Superintendent of Municipal Schools; Prof. R. D. Karve; Mr. Sitaram Sharma, Editor of "Prajamitra Kesari" and Advocate Sushil Kavalekar were the judges. As many as 48 speakers had registered their names as debaters. Four cash Prizes of the total value of Rs. 50 were to be given to the first best Speakers. The prizes were: Rs. 25 for the 1st winner; Rs. 10 for the 2nd winner; Rs. 5 for the 3rd winner; and one special prize of Rs. 10 for Lady-speakers who were also allowed to try for the first three prizes. Principal P. K. Atre, the author of "Brahmachari" or Master Vinayak, the Director-hero of the picture were to reply to the debate. Also these two gentlemen along with Meenakshee, the heroine of the picture, were to attend the debate.

This was the detailed programme of the Debate, and seeing that there would be terrific rush for the Debate, the management of the Majestic Cinema thought it wise to fix up a nominal admission fee, as a means to lessen the crowd. The proceeds were announced to be given away in charity.

As was expected, people began coming to the theatre from as early as 7 in the morning. By 9 the crowd was so great that the theatre management had to close the gates and nearly 4000 people had gathered in the compound of the theatre. The rush was so terrific that even the President and judges of the debate found it impossible to get entry in the theatre. Tram-bus-motor traffic in the locality was held up for nearly an hour. Even the police party that arrived at the theatre, on receipt of the news of the rush, found it difficult to control the crowd with the result that Mr. Vasant Rao Marathe, President of the organisers of the debate, at last to announce to the crowd that the debate was cancelled for the day. Still the crowd would not decrease.

At this stage Vinayak and Meenakshee arrived at the theatre. The crowd of thousands took advantage of this and for their entry into the compound, some jumped over the compound and some trying to break the gates.

Vinayak and Meenakshee thanked the crowd in a few words and requested the crowd to disperse.

Vinayak and Meenakshee then found it impossible to have an exit from the theatre. The crowd thereon carried Vinayak on their shoulders—as they do to the captain of the winning team of cricketers or to the highest scorer—and Meenakshee had to be escorted by the organizers.

This is the first event of its kind in the history of Indian films. It shows the immense popularity of the picture "Brahmachari" and of the hero and heroine of the film.

# Makes Screen History

**Vinayak & Meenakshi feted by Thousands**

**Bombay debate postponed on Account of Terrific Rush.**

On the same day at a night show Vinayak and Meenakshi were publicly honoured at the Domestic Cinema by the Royal Film Circuit, who have purchased the picture. Mr. Vasant Rao Marathe, on behalf of Royal Film Circuit, presented Vinayak and Meenakshi with a silver tea set and Lunch-Box respectively, to which they suitably responded. The theatre was crowded at this function and hundreds were waiting outside to have a glimpse of their loved stars.

The Function at Poona took place on Monday the 27th inst. at the Prabhat Talkies (conducted by the Prabhat Film Co.) where "Brahmachari" is being exhibited for the 13 weeks.

The first item of this function was the **Whistling Competition**. The competitors were required to whistle two songs in "Brahmachari" which are now being sung in almost every house. There were 44 entries for the competition. Mr. Vinayakrao Patwardhan, the famous singer; Prof. Manohar Barve; Mr. Ghiasas, a gramophone-dealer were judges. Cash prizes to the value of Rs. 50 were given by the Royal Film Circuit to the first three winners in the competition, the first prize being won by a prodigy of only 12 named Sane. The second prize was won by the famous ballad-singer Afale.

The prize-distribution ceremony took place during the interval at the matinee-show on the same day under the presidency of Mr. Shitole, the newly elected Mayor of Poona. Mr. Atre, Vinayak, and Meenakshi attended the function. On behalf of the Royal Film Circuit, Mr. Vasant Rao Marathe made a short speech and on behalf of Royal Film Circuit

Mr. Shitole, Poona Mayor presented to Mr. Atre, Vinayak and Meenakshi with a silver writing-set, silver-Gong and a silver Coffee-set respectively. Whereupon Mr. Atre, Vinayak and Meenakshi made short speeches and thanked the Royal Film Circuit for the honour done to them. Even though it was a thirteenth Sunday, the audience was as big as on the opening day of the picture, which means that the picture, as at Bombay, is expected to run yet for many weeks more at Poona. As at Bombay, hundreds were standing for hours together outside the theatre to see Vinayak and Meenakshi.

The chief judges and Press were entertained to light refreshments after the prize-present-distribution.

At night Mr. V. R. Mehta on behalf of Royal Film Circuit gave a rich dinner at the Guest House in honour of Mr. Shitole, Poona Mayor, Mr. Atre, Vinayak and Meenakshi, judges of the competition were invited to the dinner.

The dinner lasted for nearly an hour and a half and proved to be very interesting as it enabled the diners to have a free exchange of views on the film industry.

Mr. V. R. Mehta, of the Royal Film Circuit, had specially gone to Poona to attend the function.

The debate and competition have created the greatest possible sensation in the two cities about "Brahmachari".

No other picture, (than "Brahmachari") and no other stars (than Vinayak and Meenakshi) have been yet fortunate to be thus honoured and to deserve the honour.

**Advt.**





MADHURI—

*This talented Ranjit Star gives another sparkling performance in "The Secretary" now running at the West End Talkies, Bombay.*

Blazing an old trail of flaming passions  
comes this new gipsy tale of human hearts

Everest Picture Corporation, Ltd.

PRESENTS

# SITARA

Now in production at "Film City" under  
the personal supervision and direction of  
**Mr. EZRA MIR**

*With an All Star Cast:*

- ★ Ratan Bai
- ★ Khurshid
- ★ Sunalini
- ★ Violet Cooper
- ★ Nazir
- ★ Mubarak
- ★ Jamshedjee
- ★ Mirza Musharaf
- ★ Nazir Bedi
- ★ K. N. Singh

**Rafique Ghaznavi's**  
Musical Triumph.



*Office Address :*  
Neelam Building,  
Lamington Road  
BOMBAY. 4





# REMINGTON

## MODEL 1 PORTABLE

Unanimously acclaimed the finest standard portable typewriter ever offered to the public. Containing every possible refinement and in addition features possessed by no other standard portable.

REMINGTON  
RAND INC.

(Incorporated in U.S.A. with  
Limited Liability)

Thackersey House.

Ballard Estate, - BOMBAY.

and all Cities and large Towns in  
India and Burma.

Please send me particulars of your  
plan by which I can obtain a  
Remington Model 1 Portable  
Typewriter on Easy terms.

Name.....

Address.....

.....



REMINGTON RAND  
MODEL 1 PORTABLE



## 8 Valve Model 469 A.C.

NOW AT Rs. 350/- (at Ports) OR  
FOR Rs. 87/8 DOWN & 11 EQUAL  
MONTHLY INSTALMENTS OF  
Rs. 23/-14/-

In the H.M.V. model 469 you have a most efficient receiver housed in a beautiful and acoustically designed cabinet. It will receive All Indian stations and most of the others all round the world. It will give you the most, TRUE-TO-LIFE reproduction you have ever heard.



FOR FULLER PARTICULARS OF HIRE  
PURCHASE TERMS PLEASE WRITE TO

"His Master's Voice" Salon

Sir Phirozshah Mehta Road, Fort, BOMBAY.

OR YOUR NEAREST H.M.V. RADIO DEALER.

# Notes and News---

## "THE DRUM" ECHO! ..

"The Drum" has been muffled. The Government of Bombay in response to "filmindia's" agitation has excised a total of 1300 feet of the offensive portions and thus deadened the rattle and noise of this anti-Indian picture. That should teach Alexander Korda and other foreign producers a lesson and they ought to think twice before producing another anti-Indian picture. The Bengal Government has banned the picture straightaway. The Government of Madras has followed in the footsteps of Bombay. The original footage of this film was 9079 feet, and the revised version after the excision is only 7455 feet.

## SOME MORE PICTURES!

But foreigners learn their lessons slowly. Hollywood has set about producing some more anti-Indian pictures. India is good news to the foreigners and anti-Indian themes promise good returns. Some of the pictures under production are as follows: "The Rains Came" an anti-Indian book written by Louis Bromfield, "The Black Hole of Calcutta" and "The Relief of Lucknow". Russell Ferguson, a foremost English critic comments on the film stories of the last two pictures as follows: "Re: The Black Hole of Calcutta" Robert Clive is in love with the daughter of the Governor of Calcutta. Imagine his feelings when he discovers that Suraj-ul-Dowlah has thrown her in a dungeon with 145 others. He rescues her and there is a great battle, which the English win easily. After the battle there is a show down and Suraj-ud-Dowlah's head is cut off". Re: The Relief of Lucknow: "Sir Colin Campbell loves Jessie MacDonald. Imagine his feelings when he discovers that she has been besieged in Lucknow by mutinous natives. The night before the battle Sir Colin penetrates the native lines and greases the natives' cartridges with Cow's fat. There is a great battle which the English win easily. After the battle there is a show down and the native leader's head is cut off."

How easy it is to produce such pictures at the expense of India? Let us wait and see, what comes next!

## "GUNGA DIN" ..

Mr. K. A. Abbas of the "Bombay Chronicle" writing from Hollywood is wondering, "why a friendly people like the Americans should go out of their way to represent In-

## WEDDING BELLS!



Mr. Homi C. Naterwalla, a partner of Evergreen Pictures was married to Miss Katy Kapadia on Saturday the 12th November at the Albless Baug. A large gathering of distinguished guests graced the occasion.

dians in an outrageous fashion on the screen. I think I know the reason why. The technical director, on "Gunga Din"—a scandalously anti-Indian picture, which I saw under production, is a retired Army Officer "recommended" by the British Embassy at Washington. A little American boy who thought I was a fakir and have seven wives has been educated into such beliefs by the subtle propaganda of British Imperialism".

So, now you know what "Gunga Din" is going to be.

## ITALIANS vs. AMERICANS?

Four big American film companies—M.G.M., Fox., Warners, and Paramount—are closing down their offices and studios in Italy on December 31, unless a last minute compromise is reached with the Italian Government.

The film department of the Italian Government propose to purchase and handle all films in Italy, including foreign films. Such films would be bought at a flat rate, irrespective of the actual cost of production. The American producers would not like to lose their profits and they are closing down.

## CEYLON SHOWS THE WAY!

Films will probably be used in Ceylon schools before long as an additional means of instruction. A proposal to this effect is now being considered by the educational authorities in Ceylon. In the event of the proposition being taken up, the Director of Education will make the necessary recommendations to the teachers as to the best type of films to be used in Ceylon schools.

The department now awaits the arrival of a cinema van given as a gift by the Carnegie Corporation. The van is complete with the latest projector and wireless sets. With the introduction of films in schools, the Education Department will establish a film library and films will be either lent or hired out.

Don't you think that India needs something like this in our schools? It is a job for our provincial Educational authorities.

## 27085 PROJECTORS IN SCHOOLS!

According to the latest report of the Federal Department for Visual Instruction, Germany, during the last four years ending 30th June 1938, 27085, 16 mm projectors have been supplied to the schools, viz., 26753 projectors to primary, junior, high and trade schools; 250 to various colleges including training colleges for the teachers and 82 to the German schools in foreign countries. During the same period 1,61,570 educational films with a



footage of 6,00,03,76,750 have been placed at the disposal of the educational institutions for exhibition. According to the latest official census about 50 per cent educational institutions are equipped with projectors during a short period of 4 years. Which means that 50 per cent more can still be equipped. And now you know why Germans love Hitler and why Hitler threatens the world.

Our Education Ministers should study these figures and blush.

### AN INTERNATIONAL INSTITUTION ..

A new international organisation called the International Federation of Film Archives has been formed in England under the auspices of the following institutions: The National Film Library of the British Film Institute, London; The Reichsfilm Archive, Berlin; The Museum of Modern Art Film Library, New York, and the Cinematheque Francaise, Paris.

The first congress will be held in New York in August 1939. The need for such an organisation was felt with an idea to co-ordinate and facilitate the work being carried on by the individual bodies in their own countries and the Federation came into existence now that they have decided to co-operate with one another.

The central offices of the Federation will be in the Palais Royal in Paris. This central office will act as a clearing house between the members and will serve as a source of information for any other film archives not yet members of the Federation.

This International Federation of Film Archives marks the first great step forward in the task of preserving the important films of the world. As a result of this close co-operation between the existing organisations, the work of preserving for posterity this valuable new type of social and historical documents will be greatly facilitated. It will make possible the easier exchange of books, printed matter, still photographs, scenarios and other material pertinent to the cinema throughout the world, as

well as insuring the preservation of the films themselves. It also marks the realisation of the great international importance of the film as a record of contemporary times.

The following office bearers have been elected for the 1st year:

President: John E. Abbot (New York).

Vice-President: Frank Hensel (Berlin)

Treasurer: Miss Olwen Vaughan (London)

Executive Secretary: M. Georges Franju (Paris).

When will India become a member of this Federation? Not till we have a dictator—a real one, mind you!

### A MENACE—SLOW BUT SURE!

Foreigners have built another splendid theatre in Calcutta (India). It is called the "Lighthouse" and is owned by Humayun Associated Theatres Ltd. The cinema has seating capacity of 1500 and typifies everything that is modern and progressive in theatre architecture and equipment.

With the two Metros, at Bombay and at Calcutta, "The Lighthouse" becomes the third big theatre owned by foreigners.

In addition to this, a rumour persists in the town that the Metros will soon be securing the "Eros" in the city and this will incidentally be the first step to secure a chain of 300 theatres all over India to fortify foreign interests in our country.

One would like to know what are the national guardians doing about it, if they cannot save us from this foreign invasion?

### A GIFT OF £5,000

To meet the cost of establishing a central film library in Glasgow, Scotland, the Carnegie Trust has offered the sum of £5,000 to the British Film Institute. The grant will be spread over three years and the activities of the new library will cover the whole of Scotland.

### FROM HINDI INTO ANY LANGUAGE!

Mr. K. H. Frank who has synchronised "The Cheat" from French into English is a phonetics and technical expert and promises to turn any good foreign film into English with perfect confidence, for its success.

He has evolved a new method of his own and in consequence has synchronised from almost every European language into every other, including Hungarian, Rumanian, Czechoslovakian, Danish, Polish, French, German and English.

The method now known as Unity Films' synchronisation system, does not need a knowledge of the language concerned, but an interpreter, a study of phonetics and lip reading and real actors to take the spoken parts. The speaker must play the part all over again, but he must do it in time with the film itself.

The language which Mr. Frank must now add to his collection is Hindi, provided some enterprising producer on our side takes the initiative.

## ★ GOD creates MEN

### We make them GENTLEMEN ?

For your next tailoring come to us,

We guarantee to give you complete satisfaction, and a perfect FIT.

Largest Stockists of all kinds of Silks, Cottons, Palm Beach and Woolen Goods.

Pay us a visit, and you will always COME TO US.

### BOMBAY CLOTH AGENCY LIMITED.

High Class Tailors and Outfitters.

5, Pathar Building. Near Jackeria Musjid, Bombay-3 ♦ Phone No. 25973

THE ULTIMATE CHOICE OF THE DISCRIMINATING PEOPLE

## EXHIBITION FOR PROFESSIONAL PHOTOGRAPHERS!

The Photographic Society of India, which is affiliated to the Royal Photographic Society of Great Britain, and having its headquarters at Meherwan Building, Sir Pheerozsha Mehta Road, Fort, Bombay, proposes to hold in the near future an Exhibition of photographs open to professionals only in Bombay. With an idea to make this exhibition as successful as possible, the Society has issued a pertinent circular to all asking for their ideas of making the exhibition thoroughly representative. With Mr. Sultan Chinoy the popular Mayor of Bombay as the President of the Society it is hardly necessary to mention that the proposed exhibition is going to be a big success.

## VISUAL EDUCATION SOCIETY!

At the instance of the Visual Education Society, Bombay, a resolution was passed at the Bombay Presidency Secondary Teachers' Conference, held on the 17th October at Surat, requesting the Government to give special and adequate grants to recognised schools to enable them to purchase visual instruction apparatus. A committee composed of Prof. D. R. Gadgil, Prof. N. G. Naralkar and Mr. S. C. Shukla with powers to co-opt was authorised to evolve a practical and comprehensive scheme of visual instruction and to make a representation to the Prime Minister and Minister of Education of the Bombay Government.

At the conference, the Visual Education Society displayed various magazines and distributed useful literature dealing with the importance of films in education and exhibited several foreign films produced for educational purposes.

Concluding a very illuminating presidential address on visual instruction Prof. Naralkar said "I may offer one note of caution. Please remember the words "Visual Education". Let us not degenerate into mere "Visual Entertainment", instead, try to raise it to the status of "Visual Learning".

It is a pleasure to note that the activities of the Visual Education

Society, Bombay, give a splendid promise of an early advent of films in education.

## MOTION PICTURE SOCIETY OF INDIA:

The Society is looking out for a prominent personality to grace its chair of the President. The men in discussion are: Sir Cowasji Jehangir, Bart., Sir Chimanlal Setalvad, Kt., and Sir Rahimtullah Chinnoy Kt.

At a meeting of the Executive Committee, Rai Saheb Chuni Lall pointed out an injustice done by the Bombay Board of Film Censors to the film trade representatives on the Board by denying to them the privilege of sitting on the sub-committees appointed for the purpose of re-examining films. The Society decided to bring this matter to the notice of the Home Minister to the Government of Bombay.

At another meeting, the Society decided to drop the idea of celebrating the Silver Jubilee of the Indian film industry, which is rather unfortunate.

## AN INDIAN WINS AN APPEAL!

The London County Council refused to grant a license to carry

on a film employment agency to Mr. Syed Razal Shah an Indian silk merchant in London on the ground that Mr. Shah was an unsuitable person to hold it.


Two London Police Courts decided against Mr. Fazal Shah but the Indian was not to be beaten so easily and he filed an appeal.

The result was that the Magistrate in appeal allowed the appeal and directed the London County Council to grant Mr. Fazal Shah a license.

One would like to know what exactly actuated the London County Council to refuse the license to Mr. Shah! Was it due to his colour and nationality?

## NEW CENSOR BOARD FOR MADRAS

With effect from the 18th October 1938, the Government of Madras has appointed the following members on the Madras Board of Film Censors. 1. The Commissioner of Police (ex-officio); 2. The Station Staff Officer, Fort St. George (ex-officio); 3. Mr. S. E. Ranganathan, 4. Mrs. M. N. Clubwalla, 5. Mr. J. Nuttal, 6. Mr. B. Pocker, 7. Mr. P. Sambanda Mudaliar, 8. Srimathi V. M. Kothanayaki Ammal, 9. Mr. K.



### SPECIAL OFFER

To Cinema Houses and Studios without any middle-man's profit.

Write to us giving your approximate annual requirement.

By return mail you will get a surprise.

●

**THE INDUSTRIAL & AGRICULTURAL ENGINEERING CO.**

**NO. 9, FORBES STREET, FORT, BOMBAY.**

◆

Phone: 25740.

◆

ALSO AT

BANGALORE, HYDERABAD AND CANNING



Srinivasan, 10. Mr. Abdul Hameed Khan, 11. Dr. U. Krishna Rao, 12. Mr. U. Ramappa, 13. Mr. M. Krishna Menon, 14. Mr. C. Sambasiva Rao, 15. Mr. N. Narayanamurthi and 16. Mr. S. A. Shaffee Muhammed.

### AMATEUR CINE SOCIETY OF INDIA!

Under the excellent guidance of Mr. S. Jepson, the Amateur Cine Society is keeping the city amateurs on the tip toes of interested expectation from month to month. The month's meetings held at the B.E.S.T. showrooms once again proved popular and the crowds enjoyed the talks and discussion on the taking and projection of colour films provided by Messrs. Kodak Ltd.

On the 16th November Mr. Ezra Mir, the famous director and producer gave a very interesting lecture on "Some Production Problems". Mr. Mir's lecture proved one continuous entertainment in addition to its being a medium of useful instruction.

### HIS LAST LAUGH!

Film comedy is the poorer by the passing of Robert Woolsey who was for years the partner of Bert Wheeler. He died at Malibu Beach, California on November 1st.

### SABITA IN MOURNING!

Mr. Percy Osborne Gasper, father of the famous film star—Sabita Devi, died at 9 p.m. on 29th October 1938 at Bombay. The late Mr. Gasper was ailing for a long time, nevertheless his sudden death came as a great shock to the numerous friends of the family. Our heart goes out in deep sympathy to Sabita Devi and her dear mother in their irreparable loss.

### PRAMILLA IN ACCIDENT!

An accident which fortunately did not leave tragedy behind took place on the 13th November 1938. A shooting unit of Wadia Movietone under the direction of Mr. Ghadiali was returning from Ghodbunder after the day's shoot-

ing. A car driven by John Cavas, hero of the film "Jungle King" and carrying Pramilla, Mr. Ghadiali and another suddenly hit a tree and overturned. The occupants were thrown out and badly shaken. Miss Pramilla's nose was badly injured, while Mr. Ghadiali's wrist was broken. John Cavas has earned several stitches.

While wishing the injured a speedy recovery, we hope people will learn to be more careful in future. If some one dies in such accidents, the responsibility of the producers is great under the Fatal Accidents Act.

### NOW AN AMERICAN!

Luise Rainer, the Austrian born star who won twice the Academy medal for her excellent work in "Ziegfeld Follies" and "The Good Earth" has been admitted to the citizenship of the United States.

### INDIAN MOTION PICTURE CONGRESS!

At a largely attended meeting of local film personalities on the 20th

November in Bombay, it was decided to convene a Motion Picture Congress to celebrate the Silver Jubilee of the Indian Film Industry.

A Reception Committee of prominent film personalities was formed with Mr. Chandulal J. Shah as the Chairman.

The Indian Motion Picture Congress is expected to be held in the 2nd week of March at Bombay and an influential Executive Committee of the following persons was appointed to prepare the plans of the celebrations: 1. Mr. Chandulal Shah (Chairman); 2. Mr. M. A. Fazalbhoy; 3. Mr. Chimanlal Desai; 4. Mr. J. B. H. Wadia; 5. Mr. Y. A. Fazalbhoy; 6. Mr. Baburao Pai; 7. Rai Sahab Chuni Lal; 8. Mr. Kavalchand Mehta (Hon. Treasurer); 9. Mr. K. S. Hirlekar (Jt. Hon. Secretary); 10. Mr. Baburao Patel (Jt. Hon. Secretary).

The meeting decided to invite the Hon. Mr. S. Satyamurti, M.L.A. (Central) to preside over the Congress.

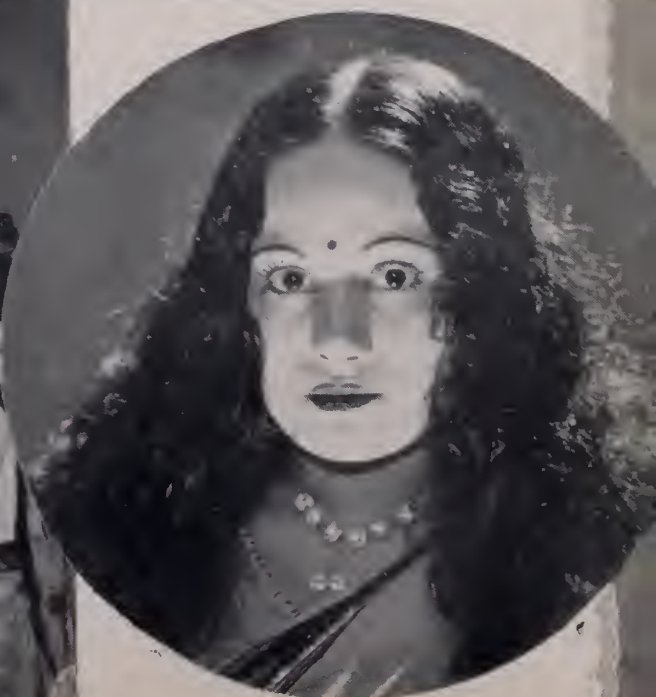


On the 7th November Mr. Barua and Miss Jamuna, famous screen celebrities returned to India. Here is an exclusive photo, specially autographed for "filmindia", when they landed at Bombay.





"Professor Waman M.Sc." is  
 perhaps the best detective  
 thriller India has seen. Pro-  
 duced by Ranjit and direct-  
 ed by Mr. Manibhai Vyas, it  
 features big names like E.  
 Billimoria, Mazhar, Sitara  
 and Sunita Devi.





● In provoking new thought  
Krishin's "Zamana" will  
lead the way in the 193  
productions. It is a pic  
ture different from others



● Directed by  
Ram Daryani



Starring  
PADMA DEVI  
with ..  
Nazir - Dar - Bansi - Hansa  
Gope and others.



# ROUND THE TOWN

## "ADHIKAR"

**Producers:** New Theatres Ltd.; **Direction:** P. C. Barua; **Photography:** Yusuf Mulji; **Recording:** Atul Chatterjee; **Dialogues:** A. H. Shore; **Songs:** Arju and Raschid; **Music:** Timir Baran; **Cast:** Jamuna; Menaka, Barua, Pahari, Pankaj Mullick, Jagdish Sethi etc. **Released at Roxy Cinema, Bombay. Date of Release:** 21st October 1938.

It is a page from life. Imagination and melodrama make it convincing. An unusually high conception of the subject makes the picture unintelligible at places for the common folks. Something on the level with the mentality of the masses was badly required to secure the popular vote. Even the music is not popular as is usual in the pictures of New Theatres.

**The Story:** Nikhilesh and Indira are rich. Brought up in the lap of luxury, they have been close playmates under the watchful eye of Ambikaprasad the solicitor who takes up the responsibility from their dead parents. Both love each other and they are soon to be married. Far from the luxury of the aristocrats—and in the slums of the city lives Radha, an orphan, who yearns for luxury and riches. She has friends in Behari and Ratan. Behari is a radio artiste while Ratan is a poor clerk in the office of Ambikaprasad. Events move fast and Radha meets Indira, when Radha claims half of Indira's wealth claiming herself to be the sister of Indira. Preposterous though the claim is considered, Indira chooses to give Radha a chance to prove her statement and Radha is soon installed in luxury and riches. And now begins the drama—the theme which the writer wants to tell the world. The slum child makes things difficult for everyone. Every minute there is a compromise between Nikhilesh and Indira and their love goes through an acid test. Radha's passionate advances towards Nikhilesh are summarily rejected. The whole story rushes forward to

one grand climax, when Indira learns that Radha is truly her father's illegitimate daughter and in consequence Indira forfeits her entire property to Radha. The acquisition of wealth leaves Radha friendless. This opens her eyes, and once again Radha and Ratan meet to express a love which was born in silence and poverty. Indira finds Nikhilesh still the same ardent lover.

**Acting:** Jamuna as Indira gives a marvellous performance. Her poise is admirable, while her dialogue deserve the highest praise. Menaka as the slum girl convinces and succeeds in irritating the audience, the effect that is intended. Barua as Nikhilesh is his usual best. Pahari as Ratan tried well, but he is becoming too fat for the screen. He sang well, but his music lacked a thrill. Pankaj Mullick as the radio artiste sang well, but looked awful and nervous—to shoot him in close-ups is a sad mistake. Jagdish as the solicitor was superb, though at places he was used as siapstick material.

**Production:** Beautifully directed, the picture provides a treat for the intellectuals. The dialogues are beautiful but the composition of the songs is not particularly brilliant. Photography and recording leave little to be desired. The sets are suitable and superb. The songs were not popularly tuned. The Bali tune of the song sung by Jamuna is pleasant to hear.

As a contribution to the art of picture production, the picture is a pride, but as an entertainment the subject is treated from an angle not easily understood by the masses. Barua mustn't forget that people must see the picture to make it worthwhile for the producers.

**Points of Appeal:** The treatment of the theme is thought provoking. Jamuna's work is eloquent while the technical standard achieved is worth a careful observation. Barua's direction commands respect.

*(The reviews published under this section are useful both to the average cine-goer and the exhibitor. Several technical aspects which are of importance to the exhibitor in his bookings have been treated here in short, maintaining, at the same time, the casual interest of readers in general.)*

## "ASHA"

**Producers:** Film Corporation of India — **Directors:** Parry Davies and Ranjit Sen — **Photography:** P. D. Brierley and Melhotra — **Recording:** Modhu Sil and Nigam — **Dialogues and Songs:** Bhagavati Charan Varma — **Music:** Bikram Chowdhary — **Released at Royal Opera House, Bombay — Date of Release:** 16th October 1938.

The way the producers boomed this picture people thought that they were going to bring down the skies. Plenty of tall talk during production makes the result more disappointing. It is painful to think that big money has gone west in producing this picture which can only be called utterly useless from every point of view remembering that our people have been in this production business for 25 years.

**..Story:** Mohan the hero of the story has aeronautical ambitions. His father had died in an air accident and his mother would not allow Mohan to fly. But she is ultimately persuaded to permit him to work as a ground engineer in a commercial air service. Unhealthy competition with another company of crooks leads to events of sabotage and Mohan has soon to resign from his job with a suspicion over his head. Asha the proprietor's daughter while loving Mohan, disbelieves in his guilt. The traitors are however soon discovered and Mohan once again becomes a general favourite and of course the hero.

**Acting:** Vijayakumar as Mohan is far from satisfactory. His constantly sad expression makes him



look like an unwilling martyr even in a few romantic interludes between the heroine and himself. Kamlesh Kumari as Asha looks hideous. The cameramen have not been kind to her. The personality which she had acquired at the New Theatres has been entirely dissipated. She has however tried her best to act well under the circumstances. Purna Chowdhury as Jairaj, the pilot is not bad. Deb Bala as the mother is good. R. P. Kapoor does not convince. Aruna Devi as Prabha the wife of Jairaj is good in parts. The less said about the rest, the better.

**Production:** The continuity is amateurish. The treatment is puerile. And the story lacks a motive. The direction is too poor to deserve any mention. Photography and recording are careless and indifferent. The music is a farce. The dialogues are unnecessarily awkward. The songs are badly composed. The only relieving features in the whole mess are some aeroplane sequences.

One would like to know what were Messrs. Parry-Davies and Briery brought to India for if they

didn't know their job. It is obvious that what they know is hardly worth knowing. Even a third rate Indian director or a cameraman would have given better results.

In 'Hari Kirtan' a supplementary feature with the main picture, the producers have again given an exhibition of their mistake in estimating the public demand. "Hari Kirtan" sounds like an "AlkaSeltzer" advertisement of the Almighty.

**Points of Appeal:** Those rich young men who entertain ambitions in film production should see this picture to know what a mess money can buy without the requisite practical training in picture production. As an entertainment, the whole affair is disgustingly amusing.

#### "POSTMAN"

**Producers:** Sagar Movietone — **Directors:** Mahendra Thakore and Zia Sarhady — **Photography:** Rajnikant Pandya — **Recording:** Patil — **Story, Dialogue and Songs:** Zia Sarhady — **Music:** Anil Biswas — **Cast:** Kumar, Bibbo, Maya, Yakub,

Sankatha and others. **Released at:** Imperial Cinema, Bombay. **Date of Release:** 5th Nov. 1938.

Stretched and slapstick in parts, this picture is nevertheless a good entertainment for everyone. The subject of the story being a bit unusual, it supplies that element of novelty which contributes to the box office.

**Story:** Next time you look at a postman—a good looking one—don't forget that even to him romance can't be denied. Shishir the only son of a once-rich father has to take up work as a postman to meet the necessities of life. This he does under persuasion of his mother and of a friend, but not without expressing his burning desire to possess a motor car of his own someday. The motor car has become the ruling obsession of his life—and even in his rounds as a postman, any street motor car would help him to deliver the letters to the wrong people, till one day he loses an expensive insured letter and finds himself doing a term in jail. And there he meets Vinod the son of a rich father, paying off his own debt to society for kidnapping a girl. With Vinod



Glaring at each other like—! Well, well, they are stars! Bibbo and Sabita in "Ladies Only" a Sagar picture.

every other girl except his sister was a sweet obsession. Possessed with the idea that all girls should fall for him he passionately desires Sushila, a friend of his own sister Uma. Sushila however hates him and loves Harish. In the jail Vinod and Shishir arrive at a compact to work together when they go out—Shishir to get his motor car and Vinod to win Sushila. Shishir soon becomes an innocent pawn in the hands of the crooked Vinod and through numerous escapades and revolver shots, the drama reaches one grand climax when in spite of a hundred motor cars Shishir accepts Uma without a car. The picture is one continuous fun punctuated at places with crime and thrills.

**Acting:** Kumar as Shishir the postman looks a darling and gives a popular performance. His expression of innocent stupidity suits his face well and a few more roles in this strain may be useful to some producer to put over a box-office picture. Maya as Uma is refreshing. She is lively and dynamic and straightaway wins the sympathy of the audience. Yakub is at his usual best as the villain of the piece. Sankatha, somehow, did not please. One can 'see' when he speaks, the way his mouth helps to assume an ugly face contortion. His dialogues are however well delivered though in a slightly stogy manner. His work is sincere. Harish is a disappointment. Bibbo and Harish were badly mis-cast. Bibbo looks more like Harish's mother than his sweetheart, Bibbo's songs were not pleasing. In fact, Bibbo and Harish were not at all necessary in the picture, the story could have become better without them. Sunalini Devi has given good work, particularly so in the lunatic asylum.

**Production:** The continuity, especially in the early parts, calls for more care. Several situations could have been made to look more natural if imagination had been exercised a bit. The sound recording is not so satisfactory, particularly of songs sung by Bibbo. Photography is tolerably good though not up to the usual Sagar standard. Some of the camera angles

are, however, enterprising and praiseworthy. The tunes were trite and only one song sung by the music director himself is pleasing. The dialogues are pretty good, but the song composition is common.

Considering that the picture is mainly designed for light entertainment, several small errors can be excused. Two juniors have directed this picture and keeping in mind that this is their first attempt, their work should be considered as promising and painstaking. They certainly deserve some more chances.

**Points of Appeal:** The motive of the subject is fresh and the treatment being light, it entertains and keeps on doing so till the end. Kumar's stupidly innocent role and Maya's coy magnetism are features that attract attention.

### "THE SECRETARY"

**Producers:** Ranjit Movietone — **Story:** Gunvantrai Acharya — **Direction:** Chaturbhuj Doshi — **Photography:** G. G. Gogtay — **Recording:** P. C. Subedar and Thakorbhai Patel — **Music:** Jnan Dutt — **Dialogues:** R. S. Ramayye — **Songs:** Santoshi — **Cast:** Madhuri, Trilok, Charlie, Begg, Kalyani, Rajkumari, Wahidan and others. **Released at:** West End Cinema, Bombay. **Date of Release:** 22nd September 1938.

The picture is planned to provide light entertainment. Slapstick and nonsense, two elements of humour are cleverly used, to achieve this end. Had the producers made the tempo faster by some drastic editing in the early reels, the picture would have gathered more interest.

**Story:** Ramila is a modern Europe returned product of a doting old fashioned rich father. The father has an enterprising secretary in Anil. Some humorous situations created by the clash of the old order with the new spirit of the West very soon make the story an interesting proposition. Ramila falls in love with Anil but a crook by the name of Prince Roy creates several complications with the help of Ramila's little dog. In-

cidents become exciting when Ramila undertakes to manage her father's business. And now the father dies suddenly and Anil who also loves Ramila decides to tame the shrew in her. Conspiring with the family solicitor Anil arranges to cut the girl with the proverbial penny, and Ramila finds herself in exactly a reverse position by becoming the personal secretary to Anil who has apparently inherited the old man's fortune. And now through a riot of humorous situations the story travels to throw Ramila into the arms of Anil.

There are numerous small complications woven into the carpet of this screen romance, but they make the picture all the more interesting.

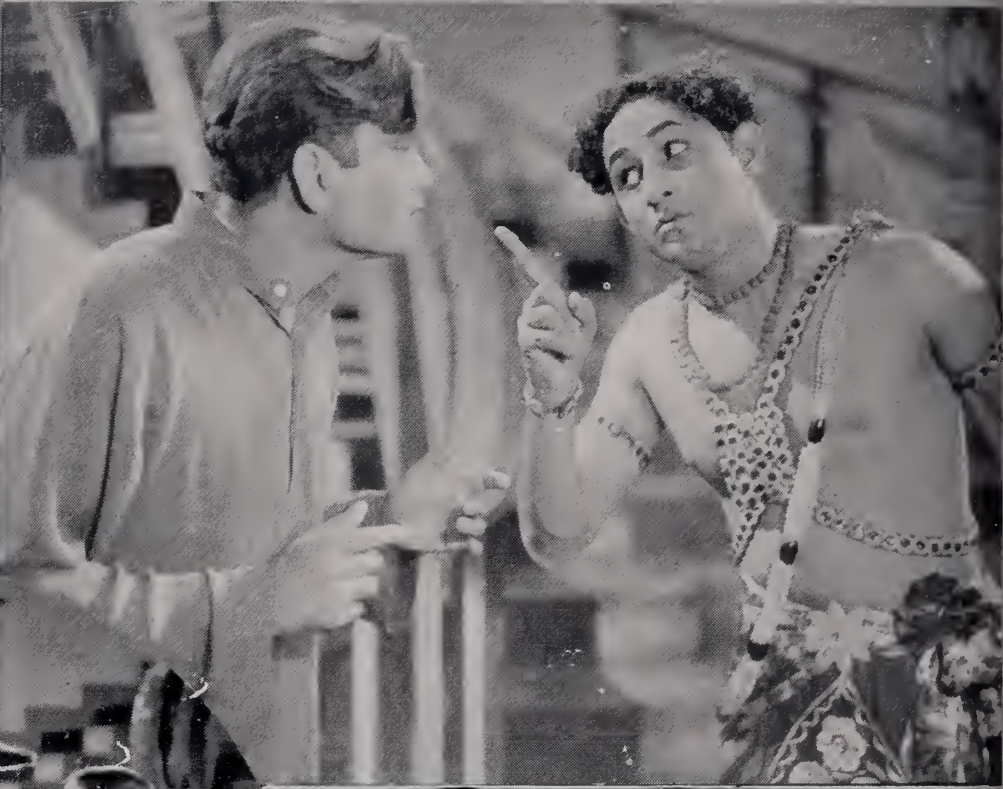
**Acting:** Madhuri as Ramila is excellent. The role suits her very well. Charlie creates many a laugh. Begg did not impress. His poise was unnatural and his performance in this picture hardly gives any promise for the future. Kalyani sings a song well while Wahidan also sings beautifully. Rajkumari is well used. Y. Harroll is hardly useful as a screen artiste.

**Production:** The direction, though not particularly brilliant is still good enough. For a second picture, the effort shows improvement. Gogtay's photography has improved a lot. The laboratory work was not happy at places. The recording is good. Music proves popular. Dialogues are common while the songs are poor stuff in composition. The inclusion of Anglo-Indian and foreign girls in dances is to be deplored. To encourage these people is to deny to our people the chance of earning a living, however poor. These producers with nationalistic leanings are least expected to encourage this aspect of the industry.

**Points of Appeal:** The slapstick performance of Charlie becomes immediately popular. Good music is another point and there is entertainment—simple and harmless—with a capital "E".



● Shots from "Sitara" the Gipsy picture under production by Everest Pictures Corporation Ltd. and directed by Mr. Ezra Mir.





# The All Important Scissor

By Ezra Mir

[Mr. Ezra Mir hardly needs any introduction. He has been a popular director and some of his outstanding successes like "Zarina" and "Nur Jehan" have left behind pleasant memories of beautiful technique and superb pictorial art. To-day Mir is a producer, but not in the sense some others are. He is still the sincere workman on the studio floors. Mir's next is "Sitara" a Gipsy tale which he is directing and producing. Mir himself is an artist with the all-important scissor and when he talks of editing others must listen.—Ed.]

Editing is the basic root and foundation of film craft. Just as the heart is to the human body so is Film-editing to the Motion Picture Production. It is the pulse beat of screen composition. Authors of literary masterpieces choose words and situations to create character and feeling. The sculptor moulds his masterpieces from junks of clay. So the Film Editor with his thousands of feet of diversified action in celluloid form, moulds his composition and by placing his strips of action and dialogue in such a manner in relation to one another that he imparts the breath of life by creating character and feeling to a series of photographed actions.

In the hands of a clever Editor the scissors assume fantastic proportions—lifting film Artistes to fame and glory, hurling others to their doom. How many sighs of deep regret and chagrin, abuses and epithets of all manner and description are hurled at that all-important scissor.

The Artiste moans—"I am ruined! My best scenes are cut off!" The Cameraman groans—"Gosh! I took hours to fix the light on that set and it's not there—it's cruel!" The Dialogue Writer sighs—"Oh! where! Oh! where are the results of my brain child? Nights and weeks I have slogged and slaved to create those beautiful words." The Story Writer cries "That's not the story I wrote! Where is that beautiful prose? Where is the gem of my literary masterpiece?" The Setting Master screams—"To think I have taken all the trouble to erect that setting—it's scandalous! It's preposterous!" Only the Film Editor shakes his head sadly and says "It'd to be! friends, it had to be!"

The editing of a picture with thousands of feet of diversified

action photographed on celluloid is like composing a beautiful poem or a literary master-piece, or like the sculptor moulding his statue out of a work of art so does the Film Editor mould his picture from the many thousands of pictorial action into a composite whole—to interpret the story of the author.

Forms of editing vary according to the type of story and its treatment, its tempo and montage. In America Film Editing is a highly paid and specialised art handled by men and sometimes by women whose long and varied experience in this phase of the industry has imbued them with an intuitive and dramatic sense of balance and rhythm, judgment, and tempo to interpret his art by clever manipulation of his scissors. The brains of these individuals are saturated with the principles and essentials which is known in film language as 'Screen Sense'—the result of years of practical experience.

Many of the leading directors in America to-day have risen from the ranks of Film Editors because these men through years of toll and practice in editing scores of pictures in the cutting rooms have mastered the fundamentals of audience, appeal and the continuity of rhythm and balance in moulding screen dramas.

## HE CUTS AND CREATES

To the world at large, the Film Editor is an unheralded individual who does not receive the glamour of his brother associates in the industry. But to those in the industry the Film Editor is one of the most important individuals who is really known as the "Silent doctor" of the screen because in his hands often rests the success of many a weak film. By cle-



EZRA MIR

This charming gentleman of the film industry is an international personality, having worked in Hollywood, in England and India. In addition to being a director, editor and producer, he is also a story writer. "Daughter of India" which will be shortly produced by the British National Movietone, is written by Mr. Ezra Mir.

ver manipulation of his scissors he can give added life feeling to his plays and can create situations, superseded even by those written by scenario writer and shot by the director.

In America, from the day a new film goes into production the Director and the Film Editor become inseparables. Because in the hands of the Film Editor rests the final expression of the director's ideas. Thus it will be seen that with his own knowledge to back him, the Film Editor, by working on so many productions and associating with a variety of directors and ambuing their ideas and viewpoints has schooled himself to such a point that when the time comes for him to take his place as the director he is fully prepared

(Continued on page 48)





Directed by :  
**P. C. BARUA**  
WHO GAVE YOU  
"DEVDA"

Music by :  
**Sjt. TIMIR BARAN**

Starring :  
★ **JAMUNA**  
P. BARUA  
P. SANYAL  
MENAKA  
PUNKAJ MULLIK  
JAGDEESH etc.,

*Here Is The Programme For One And All*

HEAR  
The Heart beats of The City !

FEEL  
The SONG of the SLUM !

SEE A WOMAN Fighting Her Way to Life and Love !

IN  
NEW THEATRES LTD.'s Latest

**ADHIKAR**

DRAWING CROWDS AT

**THE ROXY**

New Queen's Road,

BOMBAY

Released through : KAPURCHAND LTD., New Queen's Road, Bombay

*(With the speed of a Rocket!)*

Comes INDRA MOVIE-TONE'S  
Thundering Stunt Drama

**Veer Kesari**

**S**OMETHING  
MARTER IN  
TUNT DRAMAS

★ With a galaxy of  
Stars, headed by:

BABURAO PAHEL-  
WAN, PUSHPA RANI,  
SHAH JEHAN,  
SHAMSHAD,  
DHIRAJ LALL,  
NISSAR AHMED,  
SUNDER SINGH.

For bookings apply to:—**R. S. CHANDANMULL INDRAKUMAR**  
Lamington Rd., BOMBAY. Beadon Rd., LAHORE. 3, Synagogue St., CALCUTTA & BANGALORE

# Studio Close - Ups

## RANJIT MOVIE TONE:

"The Secretary" a light comedy directed by Mr. Chaturbhuj Doshi is still running at the West End Talkies. The picture that will come to the screen after this one is called "Professor Waman M.Sc.", and is directed by Manibhai Vyas, who is reported to have given very good directorial, considering that this is his very first picture.

Director Jayant Desai is fast nearing the end of "Sant Tulsi-das", while Mr. Chandulal Shah is shooting "Achhoot" whenever he gets time from the numerous activities. Director Kardar's social picture will take only a month more for completion. With Kumar and Madhuri in the cast, this picture is likely to be another box-office hit. Mr. Chaturbhuj Doshi will take up a new subject sometime in the second week of December.

## SAGAR MOVIE TONE:

The remarkable success which the "Postman" met with at the Imperial Cinema when it was released proved to those experts who always look suspiciously at a picture, that people take to what they like rather than being served by the producers. "The Postman" has proved a surprising box-office hit for the Sagar studio.

At the studios Director Mehboob's social picture is proceeding fast towards conclusion, while Director Badami has nearly completed "Ladies Only" while "Service Ltd." by director Luhar is receiving the final touches.

New directors in Zia, Atorthy and Nandlal are kept busy with the scripts for the 1939 production plans. Director Nandlal will be taking up a social comedy before he takes up "Prithvi Vallabh" that wonderful literary classic.

## BOMBAY TALKIES:

At least these producers have come out with the name of their next picture which secret they were guarding very jealously. "Bhabhi" is the name of the new picture, in which P. Jairaj plays

the leading role with Meera, Maya and Renuka. The picture is expected on the screen sometime in the month of January.

## WADIA MOVIE TONE:

Through mishaps and accidents Director Ghadiali's "Jungle King" is being steadily shot with an intention to give the people something unusual in the world of thrilling pictures. Owing to the unfortunate accident to Pramilla and to the hero, the shooting of this picture has been suspended for some days. However, the picture will be finally completed during the month of December and put on the screen sometime in January. "Vijay Kumar" directed by Raja Yagnik is progressing steadily while Homi Wadia's "Punjab Mail", featuring the fearless Nadia is speeding up fast for a Censor certificate. Director Aspi Irani has finished his paper work for "Jai Swadesh".

## GENERAL FILMS:

On the 19th November "Industrial India" directed by Mohan Sinha was released at the Royal Opera House to a huge crowd. The picture is expected to go several weeks in Bombay as it throws a refreshingly new light on the present day industrial problems.

At the studios "Pati Patni" is receiving finishing touches and is likely to come on the screen sometime in the month of February. The Fazalbhoy Bros. contemplate a huge amalgamation with another local studio with a view to establish several production units functioning during the year 1939. We hope they will do so as our theatres will require more pictures in 1939, due to a shortage which at present seems inevitable.

## RUBY PICTURES:

"Prem-ki-Jyot" their maiden picture starring Miss Sulochana with D. Billimoria, Jal Merchant and others supporting her has been completed and is expected to come on the screen at the Imperial Cinema after the "Postman" concludes its run. The advance

reports regarding this picture are very encouraging and already the Provincial rights of the same have been disposed off.

## MINERVA MOVIE TONE:

"Talaq" and "Pukar" are being steadily shot at this studio under the supervision of Mr. Sohrab Modi. In "Pukar" Chandramohan is reported to have given a good performance as Jehangir and people are already looking forward to the release of this picture as early as possible.

## KRISHIN MOVIE TONE:

Director Ram Daryani's "Zamana" has been passed by the Censors and is now awaiting a vacancy at some theatre in the city. In the cast we find Padmadevi in the stellar role and Nazir and others in the supporting characters. This picture is likely to set up a new standard of pictorial treatment of the present day social themes.

## PRAKASH PICTURES:

The success of "Poornima" surprised the critics. The picture has been well received not only in Bombay but at several places, and it therefore supplied a much required urge to the producers to produce social subjects in future in preference to their usual stunt thrillers.

At the studios Director Khosla has made considerable progress with "Hero No. 1", a story with plenty of fast and slapstick action.

## EVEREST PICTURES:

Ezra Mir is in full swing, which means that "Sitara" is being shot with a frenzy and abandon so much required for a gipsy story. From day to day wild and romantic scenes with their unique haunting melody are being shot on the studio floors of the Film City. Rafique Guznavi, the Music Director is reported to have excelled himself in giving a wonderful lilt to the music, which is expected to haunt the ears of the people for months to come. Ezra Mir as the Director, is of course, doing his best to make "Sitara" not only a box-office success but a standard of clever technical work.

## BHAVNANI PRODUCTIONS:

By the time this is in print "Double Cross" will be on the screen at



the Super Talkies. With Bimla Kumari, Nayampally and others cast in an interesting story this picture of Mr. Bhavnani is likely to win the appreciation of the cine going public.

**JAYA BHARAT MOVIE TONE:**

"Shareef Dakoo" a stunt picture directed by G. R. Setty is now ready for the screen. With Padmadevi and Navinchandra in the lead, the producers expect a good reception for it on release.

**POONA**

**SARASWATI CINETONE:**

Under the direction of Mr. Chowdhary, beautiful outdoor scenes have been shot at Benares of their present social picture under production called "It's True". As the picture is expected to be completed by the middle of December advance bookings have been effected all over the country and the producers are expected to release several copies simultaneously to satisfy this demand. As a social theme, giving side lights on untouchability, "It's True" is going to be one of those rare social

pictures which are always remembered by the people for a long time. With Motilal and Rose in the lead, the picture has the requisite pulling power for the box-office.

Director Nanasaheb Sarpotdar is shooting "Bhagwa Zenda" a historical subject of the times when the Marathas fought for their freedom.

**PRABHAT FILM CO.:**

By the time this is in press Director Narayan Kale's second effort "My Son" should be on the screen at the Central Talkies. Director Shantaram has at last completed the scenario of his new picture, the story of which has been written very intelligently by Mr. A. Bhasker Rao, who is the head of their Story Department. Shanta Apte is expected to star in the picture and the shooting will probably begin sometime in the month of January after a month of rehearsals.

Particular congratulations are due to Mr. Bhasker Rao for getting his screen story Ok'd by a famous

director whose discriminating taste in such matters is already well-known.

**KOLHAPUR**

**HUNS PICTURES:**

"Devata", a story written by Mr. Khandekar should have arrived in Bombay ere long. But things do go wrong and terribly so in picture production with the result that "Devata" will be seen on the screen in the month of January. In a wonderfully original plot, Mr. Baburao Pendharkar, has for the first time worked as the hero. There seems to be no limit to the versatile talents of this superb artiste who takes up any role that comes his way and gives a psychologically perfect portrayal every time. Director Vinayak who is directing this picture is reported to have gone one better than "Brahmachari" which picture is now breaking all records which Maharashtra could previously claim.

**ARUNA PICTURES:**

Director Bhal G. Pendharkar has finished the paper work of his new

# **POSTER ADVERTISING PAYS . . . . .**

Now a days people have no time to read everything and anything . . . . .

**POSTERS ATTRACT ATTENTION.**

We are Poster Advertisers for many well-known film co's and commercial firms.

**FOR YOUR NEXT POSTER ADVERTISING CONSULT US**

**THE POSTER ADVERTISING CORPORATION**

:: :: :: 116, CHARNI ROAD, BOMBAY 4 :: :: ::

historical subject "Netaji Palkar". Rehearsals of this wonderfully thrilling episode from the times of Shivaji, the Maratha conqueror are now on and the picture will go into shooting sometime by the middle of December, probably at the Huns studios in Kolhapur.

#### CALCUTTA

##### NEW THEATRES:

Director Barua's "Adhikar" has been running in Bombay to the delight of the intellectuals in the city. High pitched in conception and different in treatment this picture offers a treat to the intellectuals and a retreat to the thinkers. To the masses in general, it is however, a bit high flown. People who complain that the long lapses between two pictures peculiar to New Theatres, should be surprised to learn that when "Adhikar" is running at one theatre in the city "Street Singer" has also been released at another, namely, at the Minerva Talkies. For the first time, Saigal and Kanan Bala those melodious crooners of the screen, have been paired together with the result that huge crowds come out of the theatre singing in the street, songs from the "Street Singer".

At the studios "Bar Didi" "Dushman" and "Snake Charmer" are being shot steadily, while Director Phani Majumdar has taken up "Kapalkundala" in Hindi, the subject which broke all box-office records in the days of the silents. Director Barua who has returned from his foreign tour, of course, accompanied by Jamuna will now rush into new activity by taking up a social subject of an entirely different type.

##### FILM CORPORATION OF INDIA:

"Asha" which was released at the Royal Opera House proved a disappointment to several people who had expected a lot from this new company. Nothing definite is known at present about the new activities of this studio.

#### SOUTH INDIA

##### ANDHRA CINETONE,

(Vizagapatam):

Director Hiren Bose entertains high hopes of success of "Bhakta

Jayadev" which ought to be on the screen sometime by the 2nd week of January. "Kiratha Arjun" under the capable guidance of Mr. Ramashesham is progressing steadily. "Pasupathasthram" is being produced in this studio for Ramgopal Talkies.

##### MODERN THEATRES, (Salem):

"Maya Mayavan" was released to an appreciable audience in the



Ratan Bai in "Mr. X" a Prakash picture.

Crown Talkies, Madras and the picture is likely to stay there for sometime. Director Sundaram is busy with the selection of artistes for his new picture "Santhana Thevan" while Jaya Bharat's "Thayammannavar" will go to the editing room very shortly.

##### PREMIER CINETONE,

(Coimbatore):

"Eknath" must be on the screen by the time this issue is in your hand. As all directors usually feel, Mr. Metha who directed this one expects this to be roaring success. "Lucky Star" produced by Dwarakanath productions should have been complete by now.

##### CENTRAL STUDIOS:

(Coimbatore):

"Musiri" was to a great extent responsible for the success of their Tamil Talkie "Tukaram". If reports are to be believed, there is hardly any entertaining material in the story except 'Musiri' as "Tukaram" in celluloid. "Rambha's Love" is ready for release.

##### MOHAN PICTURES, (Madura):

Mr. Tandon is at Calcutta, shooting "Yayathi". He has been doing so for long and goodness knows when he is going to finish.

##### SARATHI FILMS, (Madras):

"Mala Pilla," a social story advocating untouchability was well received in the South, in spite of protests from the Sanatanists who must have given the picture plenty of free publicity. A lucky coincidence indeed! Their next picture will be the "Battle of Palnad" and we hope there will be no bloodshed.

##### RAJENDRA FILMS, (Madras):

Director Rao's "Swarnalata" is reported to be doing rather good business. The distribution rights are held by Mahalaxmi Studios, Madras.

##### JAYA FILMS, (Madras):

"Vimochan" is ready and should be on the screen by the time this is in print. "Kalidas" will be their next.

##### MAYURA FILMS, (Madras):

"Luck" seems to wait for its turn to be released in the city. The



picture features Miss Chellam, Surya Kumari, Mr. Satagopan and others and the care that was taken in shooting the picture amply supports its 'luck' as a paying proposition. The future programme of the company is not yet known.

# METROPOLITAN PICTURES.

(Madras): After the success of "Daksha Yagna", the producers have boldly announced their next production as "Maya Machindra". Raja Chandra Sekhar wields the megaphone and that speaks volumes about its prospective success.

# JYOTI FILMS, (Madras):

"Ramalingaswamigal" is progressing well under the hands of Director Raghunath and it is expected to be released in the city early next month.

# ORIENTAL FILMS, (Madras):

Miss T. P. Rajalakshmi is 'misunderstood' for a male in "Saguna Sarasa" or "Misunderstood" in Tamil. Miss M. S. Vijayal is playing the leading role. Wonderful! the way South imitates the West.

# RAJU FILMS, (Madras):

"Madurai Veeran" is ready for release and we shall soon tell you how it has fared.

# VEL PICTURES, (Madras):

This studio was going through a bit of troublesome times during the last month, and it will not be a surprise if they overcome the same and 'fall in the line' shortly.

# DECCAN CINETONE, (Madras):

This infant concern promises to do big things for the future, the way we find producer Raja Rao making headway with the construction of a studio and selecting the artistes; and it will not be long before we find Rajkumari cast in a live story called "Kulotunga".

# KUBFRA FILMS, (Nellore):

"Bahkta Markandeya" in Telugu was received rather well in the mofussil and ought to run well in the city. The next to go into shooting will be "Mayil Ravana".

# MAHALAKSHMI STUDIOS,

(Madras): "Inbasagaran" in Hindi and Tamil is in the finishing stages. Re-

ports from the South go to confirm the anticipated success of the picture and both of them ought to prove a regular gold mine to the producers.

# ROYAL TALKIES, (Madras):

"Sakubai" has been resumed and Mr. Rao is in charge of the megaphone. With Aswatthamma in the cast, this picture is expected to be greater than "Chintamani".

# FAMOUS FILMS, (Nellore):

Mr. Shiraz of Bombay is managing affairs in this concern and the maiden picture to go into production is called "Balaji".

# VAUHINI PICTURES, (Madras):

This is a new concern with an ambitious programme. They are producing a picture called "Vandemataram" in the Newtown studios and the picture is well on way.

(Continued from page 43)

to take up his responsibilities to the greatest advantage.

Film Editing is not an art that can be learned by theory but must be acquired by actual practice in the cutting rooms where the attainment of "Filmic Sense" will later bear fruits.

In India, practically all the directors edit their own pictures. So I sincerely advise those who aspire to join the ranks of film directors in India to start from the surest seat of learning—the Editing room of the Studios. For remember, and let me stress once again, that Film Editing is the root of all film knowledge.

To a director cutting sense in his work is a vital essential, in his mixing of shots and angles in dialogues and movements of his characters the placement of new sequences intercutting with other scenes constituting a harmonious story into composite whole.

Film Editing is a very plastic science, each individual—Director or Editor have their own individual methods—but everything, of course, depends on the constructive imagination of the man behind the all-important scissor.

(Continued from page 13)

the Government know how far this price varies with the real one.

A clause in the agreement between the Exhibitor and the Distributor reads as follows:

"The Exhibitor shall pay to the Distributor as ascertained and liquidated damages annas 12 per lineal foot as the cost of replacement of each lineal foot of film lost, stolen, destroyed or damaged in any way while the same is in the possession of the Exhibitor or deemed so to be as aforesaid."

When the Distributors themselves estimate the cost of their films at 12 annas per foot and recover the same from the suffering Exhibitors from day to day, why should the Government be satisfied with a mere 7 annas per foot unless the Government intends to back up the foreign productions?

When 70 lakhs of rupees per year are going out of India as sheer net profits, why should the Government not tax these people further?

Increasing the assessment value to even a rupee a foot should not be considered as extravagant seeing the large profits made by these people every year.

After a careful study of the above figures the Government has a strong reason to raise the taxation immediately and this matter should be forthwith taken up before the next Budget Session of the Central Assembly.

In the near future, I propose to deal with some of the dirty methods practised by some of these foreign distributors to avoid paying the full income-tax to the Government by disbursing the income under fictitious heads.

I also promise a complete expose of the exact relations existing between these Distributors and our Exhibitors after which I shall leave it to the judgment of the readers whether to call these dealings a business of mutual benefit or one big blackmail practised on our Exhibitors. In the meantime, I shall willingly accept any detailed information from our Exhibitors which will help me to make out a case for the protection of our Exhibitors.

● BABA VYAS



● CHANDANI



ROSE



All in Saraswati's

"IT'S TRUE"

Directed by Chowdhary



The Picture that broke all the RECORDS at

Bombay, Poona, Belgaum, Nasik, Gwalior and Nagpur.

Drawing Capacity-Houses Everywhere

# BRAHMACHARI

(THE BACHELOR)

HINDI VERSION

Directed by:

VINAYAK

Hindi Version by:

PANDIT INDRA

Story by:

Principal P. K. ATRE

Starring:

VINAYAK

MEENAKSHEE

★  
"ROYAL" Release

Jewel No. 5.

★  
HUNS' PICTURE

★  
Marathi Version

"BRAHMACHARI"

Running at

The Most  
Entertaining  
Picture  
On the Indian  
Screen



Ran for 5 Weeks at Baroda

Ran for 8 Weeks at Gwalior

Running at Surat 3rd Week

Running at Ahmedabad 3 Weeks



BOMBAY 14th Week

POONA 14th Week

BELGAUM 8th Week

KOLHAPUR 4th Week

NASIK 6th Week

NAGPUR 4th Week

World-Rights with "Royal Film Circuit", Bombay-4

**IT'S TRUE**

★ Rose  
★ Motilal  
★ Usha  
★ Chandani  
★ Baba Vasu

रतच है

SARASWATI CINEMA

Immediately  
after

"IT'S TRUE"

COMES

B  
H  
A  
G  
W  
A  
Z  
E  
N  
D  
A

SARASWATI'S

Heart  
Throbbing  
Historical

Directed by:  
N.O. SIRPOTOAR

Directed by: CHOWDHARY

-

Coming Soon THRU

KAPURCHAND LTD. Roxy Chambers, New Queen's Rd. BOMBAY 4.

# \* PRIZE Howler of the Month

Mr. Ram L. Gogtay, Editor of the "Motion Picture Magazine" writes as follows in the October issue of the paper Re: the film "The Drum":

"The picture 'The Drum' is a definite contribution to world culture. It does no more than present the Frontier exactly as it is to-day, of which complete vindication can be found in the communique issued by the Defence Department the other day.

"That it should then be considered, though it does not dogmatise or criticise and in the production of which the military of India actively participated an anti-Indian film is an indication either of mental perversion or fanatic enmity dictated by parties who are actuated by a motive no better than that of grinding their own axe.

"After all the judgment of the Committee of international jurists who adjudged 'The Drum' as the picture deserving the award this year at the Venice Film Exhibition of the City of Venice Prize; of the sub-committee of the Bombay Board of Film Censors which found the film fit for public exhibition in India; and of the 40,000

and odd people who paid to see it at the Empire and Excelsior in Bombay and who despite categorical invitation found nothing objectionable in the film; must be given greater credence than the fulsome fanatics of the 83 and odd individuals who allowed themselves to be misguided into airing their views to the four walls of His Imperial Majesty's house of correction.

"Incidentally we must congratulate the Commissioner of Police who lent the whole weight of his authority in defence of the film, without which the puerile picketing would have certainly developed into a roaring riot."

And the man who writes this, in direct opposition of Indian self respect and nationalism, is in addition the paid secretary of the Indian Motion Picture Producers Association, itself an essentially national body.

Some of the men who saw the film and found it objectionable were: The Hon. Mr. K. M. Munshi, Home Minister to the Government of Bombay, Mr. Sayed Abdullah Brelvi, Editor of the Bombay Chronicle and Sir Currimbhoy Ebrahim, Baronet.

Can these gentlemen be accused of mental perversion and fanatic enmity? Were they actuated by a motive no better than that of grinding their own axe?

In reply to Mr. Jhabvala, M.L.A., The Hon. Mr. Munshi, the Home Minister said on the floors of the Legislative Assembly that he had personally examined the film on more than one occasion and then issued orders stopping its further release.

If the Hon. Mr. Munshi is what Mr. Gogtay suggests then we must ask Mr. Munshi to resign and give his place to Mr. Gogtay.

And by what stretch of imagination, does Gogtay consider "The Drum" a definite contribution to world culture, unless it is a special culture of imperialism and who else but the Military of India would help to produce a picture like that?

Did Gogtay expect Mahatma Gandhi to help Alexander Korda to produce "The Drum"?

This man is gone mad and the Producers' Association will soon become a mad house unless it finds a new secretary. Our only regret is that Gogtay is an Indian, and as such he wins our sympathy.



Sitara and Kesari in "Professor Waman M.Sc." Ranjit's detective thriller.



# Kicks and Kisses

You can have fun with an old fashioned girl by making a modern girl out of her.

"Why did your girl turn out the light the other night?"

"I think she loves me but wants to keep it in the dark."

If a stenographer works for a big capitalist, she's apt to be in the lap of luxury.

A brassiere is something a woman wears for two obvious reasons.

Her: "But, I never pet with strangers!"

Him: "Then let's ride around a while and get familiar!"

If they were any dressings at the nudist camps, they must be cellophane wrappers.

Garters hold a girl's stockings and a man's interest.

She: "I want you to take a picture of the watch I carry on my leg".

Photo Fiend: "All right, but it will have to be a time-exposure."

Many a girl sows her wild oats on Saturday night and then goes to church on Sunday to pray for crop failures.

When a girl decides to paint the town red, she usually begins on her own lips.

The girl with a well-rounded figure is soon cornered.

Television will be a wonderful thing, but it will never replace the old fashioned key hole.

He: "Your lips are so sweet".

She: "I warn you. Anything you may say may be held against you."

Clarence: (during petting session): "I have always believed,

baby, that happiness is where one finds it."

Winnie: "Oh, yeah? Well, you sure don't lose much time searching for it, big boy!"

A new similie: As impossible as arresting a nudist for carrying concealed weapons.

Beer makes one lean, lean against poles and lamp posts.

Him: (Kissing her gently on beach) "Haven't I met you before somewhere?"

Her: (Sweetly): "No, may be it's just the situation that's so familiar!"

He: "I'll kiss you on the chin!"

She: "Can't you raise your offer?"

Love comes as often as a girl changes her mind.

Stella: "So you haven't been out with the professor since college ended?"

Bella: "No, during the vacation time he confines himself to physical research!"

If a girl goes out on too many larks, she'll probably finish up in some bird's nest.

Buying a car is just like getting married. Once you get the license, you can go as far as you like.

Her: "I have the form of Venus."

Revue Producer: "Hmmm, I'll look at your art collection in private sometime."

Many a man has got a one track mind and it's a dirty track.

A girl is called "streamlined" because she doesn't offer much resistance.

The price of clothes is falling, but brassiers are still holding up.

"My boss treats me like a dog"  
"Yeah? A lap dog?"

Two and three make five, but it takes two and sex to make a little one.

A fan who falls in love with a movie star is about as hopeless as a cow that falls in love with a Bull Durham advertisement.

The prodigal son usually returns empty handed, but when the prodigal daughter comes home it is usually with armful.

School girls raise their hands to get attention but chorus girls raise their legs.

Some girls wear black garters in memory of those who passed beyond.

A good many people go about with their nose in the air, because they can't afford handkerchiefs.

The only way you can get any fun out of a kiss is to give it to someone else.

When a girl tells a man to 'hold everything' he generally begins with her leg.

It doesn't mean that a girl is religious just because she has a divine figure.

The key to success isn't a night key.

It's fun to fight about a kiss, but it's more fun to just take it lying down.

When a girl's kisses really become famous they are soon on everybody's lips.

Love is blind, but the neighbours are not.

We know an unemployed stenographer who couldn't keep her position in the office. The boss was so bow legged she fell through his lap.

The best excess rouge remover is an eager boy friend.

# "The Drum" and "filmindia" in the Bombay Legislative Assembly

(The Indian film industry is deeply indebted to Mr. S. H. Jhabwalla, M.L.A., the popular labour leader whose sincere efforts in the promotion of the interests of our film industry command the respect of all those who desire to give the Indian film industry a square deal. Mr. Jhabwalla, at the instance of "filmindia", played a prominent part in "The Drum" agitation by asking the Government some pertinent questions which we reproduce below.—THE EDITOR.)

*(Reproduced from Bombay Legislative Assembly Reports—Third Session—1938)*



Mr. S. H. Jhabwalla, Member of the Bombay Legislative Assembly.

## ALLEGED EXHIBITION OF ANTI-INDIAN FILMS

\*1048. Mr. S. H. Jhabwalla (Railway Unions): Will the Honourable Minister for Home Department (and Legal) be pleased to state—

- (a) whether it is a fact that a portion of about 24 feet length of the film "Drum" was censored by the Bombay Board of Film Censors;
- (b) whether Government are aware that such censoring has not changed the original anti-Indian character of the film;
- (c) whether Government are aware that in the said film the people of the North West Frontier Province are depicted as being treacherous;
- (d) if so, do Government propose to stop its exhibition in this province;
- (e) whether Government are aware that the film "Tiger of Eschnapur" is being exhibited in Bombay City;
- (f) whether Government have ever asked the Bombay Board of Film Censors to require the

film distributor to exhibit the original version of the said film as produced in the foreign countries;

- (g) if not do they propose to do so now;
- (h) whether Government are aware that the said film is also anti-Indian in its character;
- (i) if so what step do they propose to take to stop its exhibition in this province;
- (j) whether Government have considered the advisability of establishing a rule in this province requiring that the original versions of foreign films should be seen and examined by the Bombay Board of Film Censors?

The Honourable Mr. K. M. MUNSHI: (The Home Minister): (a) A certificate for the exhibition of this film was granted by the Board on the 15th July 1938, subject to the deletion of 24 feet in the film.

(b), (c) and (d). In view of the widespread agitation against the exhibition of this film, I personally examined it on more than one occasion. As a result of that examination action was taken on the lines shown in the Press Note dated the 15th October 1938, which I reproduce below:—

"In view of the widespread agitation against the exhibition in Bombay of the film entitled "The Drum", Government decided that the film should be re-examined and that in the meanwhile it should not be exhibited again in this Province. The film in the original form has been uncertified under section 7, sub-section (7) of the Cinematograph Act, 1920.

Government have now re-examined the film and have ordered the exclusion of all such portions as in their opinion offended Indian national self-respect.

Government have directed that the films as now revised may now be certified by the Bombay Board of Film Censors if presented for such certificates. Government take this opportunity to warn the importers of foreign made films that films, parts of which offend the Indian sentiment or national self-respect may not receive in future the indulgence which the film "The Drum" has received. In this case the film had been passed by the Bombay Board of Film Censors and exhibited to the public for some days before the attention of Government was drawn to the objectionable features of the film. Govern-



ment have now instructed the Board that hereafter it should submit to Government its report and opinion on every foreign film depicting Indian life or dealing with Indian subject matter, wholly or in part, with a synopsis before it is certified.

(e) This film is not being exhibited in Bombay City.

(f) Government have asked the President of the Bombay Board of Film Censors that in the event of this film (which is believed to be of German origin), being tendered to the Board for certification, particular attention may be paid to it and the Board's report on it forwarded to Government together with a synopsis of the film and the Board's opinion whether the film should or should not be certified for public exhibition. Government have not asked the Board to require the distributor to submit the version of the film as originally produced for examination.

(g) No.

(h) and (i) As the film has not been tendered for certification, Government are unable to say whether it is anti-Indian in character. They had, however, in March last seen a report somewhat to that effect in the press, and had therefore taken the action stated in the answer to clause (f).

(j) Government have not as yet considered the advisability of framing a rule to this effect.

#### The Film "Drum"

\*1202. Mr. S. H. Jhabwalla (Railway Unions): Will the Honourable Minister for Home Department (and Legal) be pleased to state—

(a) Whether the attention of Government has been drawn to the letter of Sir Francis Younghusband, published in the "London Times" and reproduced in the October issue of the "Filmindia" regarding the film "Drum".

(b) whether the Honourable Minister has personally seen the film "Drum" as was reported in the press;

(c) if so, whether he has been convinced that the film is objectionable from the Indian point of view;

(d) if not, what are his reasons for the same;

(e) whether it is a fact that the Government of Madras has requested the Government of Bombay to communicate to them their opinion about this film for final action;

(f) if so, what recommendations has this Government made to the Government of Madras for taking action about this film;

(g) whether the attention of the Honourable Minister has been drawn to the incidents in the

films "Paris Honeymoon" and "The Devilish Woman" produced by the Paramount Pictures of Hollywood and described in the October issue of the "filmindia" and to the attitude of the Bulgarian and Spanish Governments respectively, towards these incidents;

(h) if the reply to (g) is in the affirmative, do Government propose to take some suitable action against the films like the "Drum", "Charge of the Light Brigade", "Bengal Lancers", "Clive of India" etc. which are offensive to the Indian sentiments and feelings?

The Honourable Mr. K. M. Munshi (The Home Minister): (a) Yes. (b), (c) and (d) I invite the attention of the honourable member to the answer I have given to clauses (b) to (d) of his question headed "Alleged Exhibition of anti-Indian Films."

(e) and (f) The Government of Madras asked to be informed of the action taken by the Government of Bombay in respect of this film. They were informed on the 15th October 1938 that this Government had declared the film in the form certified by the Bombay Board of Film Censors to be an uncertified film in the Province under section 7(7) of the Cinematograph Act, and that instructions had been issued to the Board to grant a fresh certificate for the film in its revised form.

(g) I have seen the article referred to.

(h) Suitable action, as indicated above, has been taken against "The Drum".

As regards "The Charge of the Light Brigade", the original version measuring 10,017 feet was refused a certificate by the Bombay Board on the 20th April 1937; but a certificate was subsequently granted by the Board in May 1937 after drastic cuts measuring 3,340 feet had been made. The film as revised was seen on the 14th May 1937 by certain officials of this Government and was considered to contain nothing to which serious objection could be taken by Indians or by Afghanistan. No complaints were received against the film as passed.

The film entitled "The Lives of a Bengal Lancer" was passed by the Bengal Board of Film Censors during the first half of 1935, with an endorsement excising parts of two scenes. When the film came to Bombay, the Bombay Board made a further small excision. No objection against its exhibition was received at that time.

The film "Clive of India" was also passed by the Bengal Board of Film Censors in May 1935, with some excisions. It was shown in this Province under that Board's certificate, no objection to its exhibition being raised at that time.

I do not think that the last three films named are now being shown in this Province.

**Mohan Pictures'**  
Colossal Stunt Masterpiece

Releasing a Special Attraction on  
RAMZAN IDD HOLIDAY

# CYCLEWALI

★ *Featuring:*

Romila, Benjamin,  
Shiraj, Amina,  
S. Alam, Harun,  
Sadiq, Rafiq & Ansari

A Mohan Production

Means endless downpour of Silver Bullets  
at the Box-Office!

Director: A. M. Khan.

★ at **GLOBE TALKIES**, Sandhurst Road

Progressing Fast in the Studios MOHAN PICTURES' New-Type Stunt Thriller

## MIDNIGHT MAIL

Director: K. AMARNATH

Main Roles: Yasmin, Nazeer, Indurani, Etc.

(1) **Ran Sangram**

(2) **Lady Cavalier**

Director: A. M. KHAN.

Booking: **RAMNIKLAL MOHANLAL & Co., Khetwadi Main Road, Bombay No. 4.**



Write for details to-day:

## VOLKART BROTHERS

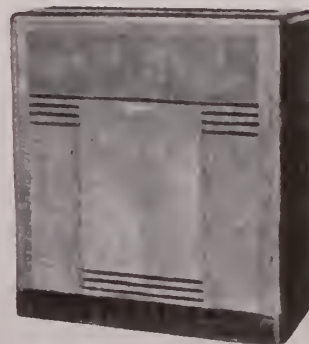
Carrier Air Conditioning Department.

Graham Road, Ballard Estate, Bombay.

## COOL COMFORT CAN BE YOURS

regardless of outside conditions! In large theatres as well as in theatre offices, projection rooms, make up rooms, dressing rooms, or in individual rooms in homes, CARRIER has an air-conditioning system to suit the need! Like the large built-in systems, the self-contained Carrier Portable Air Conditioner will give you:

COOL COMFORT  
REMOVAL OF  
EXCESS HUMIDITY  
CLEANLINESS - THE  
AIR IS FILTERED  
QUIETNESS  
REDUCES OUTSIDE  
NOISES  
PROPER VENTILA-  
TION - AUTOMATICALLY AND ECONOMICALLY!





# **Rs. 1,000** Given in Prizes to Subscribers only

1st Prize	Rs.	300/-
2nd	„	200/-
3rd	„	150/-
4th	„	100/-
5th	„	50/-

**And 20 prizes of Rs. 10/- each.**

The counter-foils of these numbers will be collected after the 15th of December 1938. The Editor will draw from this collection 25 numbers at random. The first number drawn will get the first prize, the second number drawn will get the second prize, etc., till all the 25 prizes are drawn thus.

The Editor's decision will be final and legally binding.

No correspondence will be entertained with regard to this scheme.

Subscriptions will not be accepted for any period less than one year and must be remitted by M.O. or Postal Order. No V.P.P's will be sent and no cheques will be accepted.

If you are not a subscriber become one to-day—by paying **Rs. 5/-** for one year.

To  
Rush the coupon

**FILMINDIA PUBLICATIONS, LTD.,**  
104, Apollo Street, Fort, BOMBAY

Town.....  
Date.....

Dear Sirs,

Please enrol me as a subscriber for one year beginning from ..... 1938.  
I am remitting Rs. 5/- by Money Order/Postal Order.

(Please write in Block Letters).

Name .....

Address .....

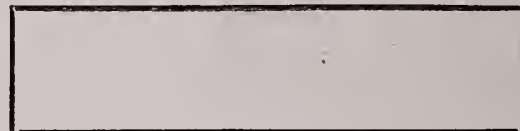
SIGNATURE.

**N.B.—Subscription rate for Burma and Foreign countries Rs. 8/- per year.**

THIS UNIQUE OFFER IS OPEN TO ALL SUBSCRIBERS WHO ARE ON OUR SUBSCRIBERS' REGISTER ON THE 15TH OF DECEMBER 1938.

Sundry purchasers at bookstalls are not eligible for prizes under this scheme.

All the copies of "filmindia" going to the subscribers for the months of OCTOBER, NOVEMBER and DECEMBER will be numbered in this panel every month and on this page.



The winning numbers in their serial order and importance will be published in the January 1939 issue of "filmindia". Subscribers having copies with the winning numbers can exchange the same for their respective prizes and get an extra copy of "filmindia" complimentary, for completing their file, from the Proprietors of "filmindia".

"O, WOMAN—

*In our hours of ease;  
Uncertain, coy and hard to please;  
Invariable as the shade"*

*So said the Poet  
So sang the Bard*

*But*

# BHABI

**BOMBAY TALKIES'**

**SOCIAL SUPER-JEWEL SENSATION**

**Has a great Romance to reveal to you**

**In the Language of Pictures -**

*With*

## MUSIC AND DANCES

**That will definitely put you into the  
most SINGSATIONAL mood  
you've been in for years.**

*Flashing Very Shortly on the*

# ROXY

SCREEN

**The Bombay Talkies, Limited.**

**Producers of Quality Pictures.**



- ★ There's **RENUKA DEVI**
- ★ There's **J a i r a j**
- ★ There's **Mayadevi**
- ★ There's **M i r a**
- ★ There's **M. Nazir**
- ★ There's **Pithawala**
- ★ There's **D e s a i**
- ★ There's **R. Shukul**

and all other favourites  
you've always adored

*Studios:*

**M A L A D**  
**(B. B. & C. I. Rly.)**

*Offices:*

**Readymoney Mansions,  
Churchgate Street,  
Fort, Bombay.**



# THE SECRETARY

*Is a story of a MODERN MAIDEN who had gone WEST  
A comedy drama with plenty of fun, frolic and laughter.*



★ M A D H U R I  
★ TRILOK KAPOOR  
★ CHARLIE . . .  
★ B E G G . . .  
★ RAJKUMARI  
( BENARES )



Directed by: **CHATURBHUJ DOSHI**

*Running at:*

**WEST END TALKIES**

Lamington Road, - BOMBAY





